April May 1973

OLDE TIME

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NEEDLEWORK
PATTERNS AND DESIGNS

EXQUISITE DESIGNS AND PATTERNS OUT OF THE GLORIOUS PAST!

WALL HANGING FOR PAINT OR EMBROIDERY PATTERN FOR COVER DESIGN...PAGE 1

BARGELLO EMBROIDERY

WOOD-BEAD BAG

KNITTED BEDSPREAD

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DAINTY BABY BONNETS

MEXICAN DRAWN WORK

ITALIAN CUTWORK

WOOL EMBROIDERED BAGS

HANDBAGS IN MACRAME

BABY'S CARRIAGE ROBE

OLDE TIME NEEDLEWORK PATTERNS AND DESIGNS

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VOLUME 1   April-May   1973   **NUMBER 2**

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On Our Cover
WALL HANGING FOR A YOUNG GIRL'S ROOM

A wall hanging is the kind of project that can be approached in a spirit of fun. It makes no pretense at being serious art, but merely serves to enliven our home environment in a personal sort of way. Our cover design has the kind of quaint appeal that suggests a young girl's room. It is suitable for fabric painting, crayoncraft, embroidery, applique, or a combination of these techniques. Choose the medium which appeals to you most.

Using the squares to guide you, enlarge the pattern given to any desired size, then trace lightly in pencil on to your background material. White cotton fabric is best for the background if you're using either textile paints or crayon. Color in the various parts of the design and then enhance it with bits of genuine embroidery.

Ordinary wax crayons might be a good choice for a child's project, and they produce lovely, delicate pastel shades. After it has been carefully crayoned in, the hanging should be placed on an old cloth and pressed with a warm iron to remove any excess wax and set the remaining color. Whether painted or crayoned, the hanging is finished with a hem turned back to the inner edge of the border.

Some very charming effects can be created with applique, using ginghams, chambrays and perhaps fine prints. Hem the patches down, and accent the design with simple embroidery. An applied band around the border adds the finishing touch.

Another possibility is felt appliques, which creates a bolder effect. Any embroidery should be done before applying the felt spots, which are either tacked on with tiny, invisible stitches or glued securely with milliner's glue. In this case, the border is made from felt strips cut to fit, the corners mitered, and glued in place. Sew brass rings at the top corners and along the top edge to hang the finished picture by.
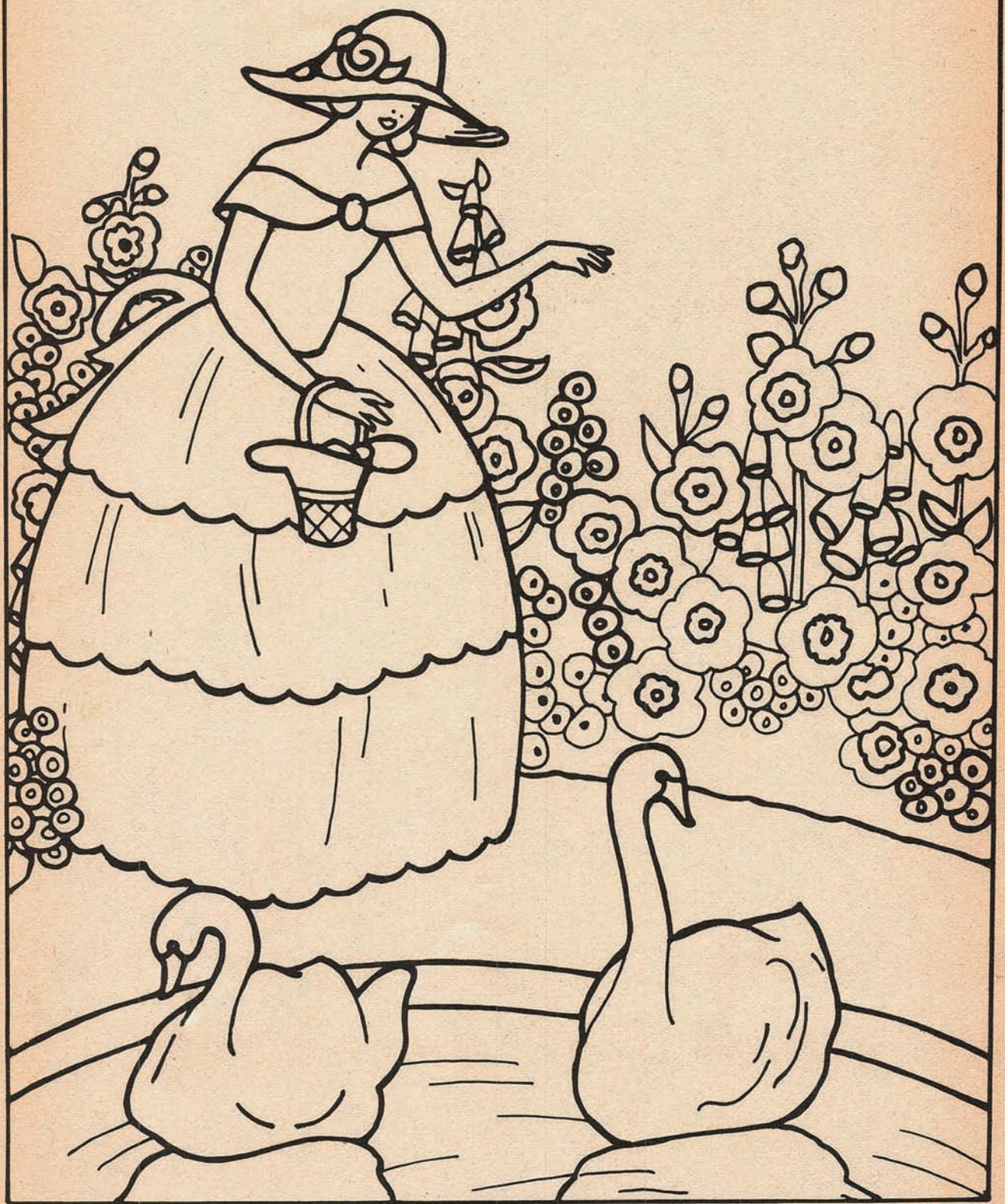
Bargello Embroidery

Three Types of Design as Suitable for Furniture Upholstery as for the Small Articles Illustrated

BY CHRISTINE FERRY AND LOUISE A. CHRIMES

The Portfolio

Bargello is a form of canvas embroidery used extensively in Italy during the Renaissance and derives its name from the Bargello Museum in Florence, where much of the old work is preserved. It has also been known as Florentine work because of its association with this historic art center.

Like needlepoint, it is an ideal fabric for the upholstery of stool tops, chair seats and larger pieces of furniture and it also is suitable for covering portfolios and book-ends, for bags and cushion tops or to make up into centerpieces and runners for table tops.

The foundation material, to be entirely covered by the embroidery, is a single thread linen canvas counting eighteen to twenty threads to the inch and the stitchery is done with a blunt, long-eyed tapestry needle and three threads of crewel wool. It is worked by the count of the
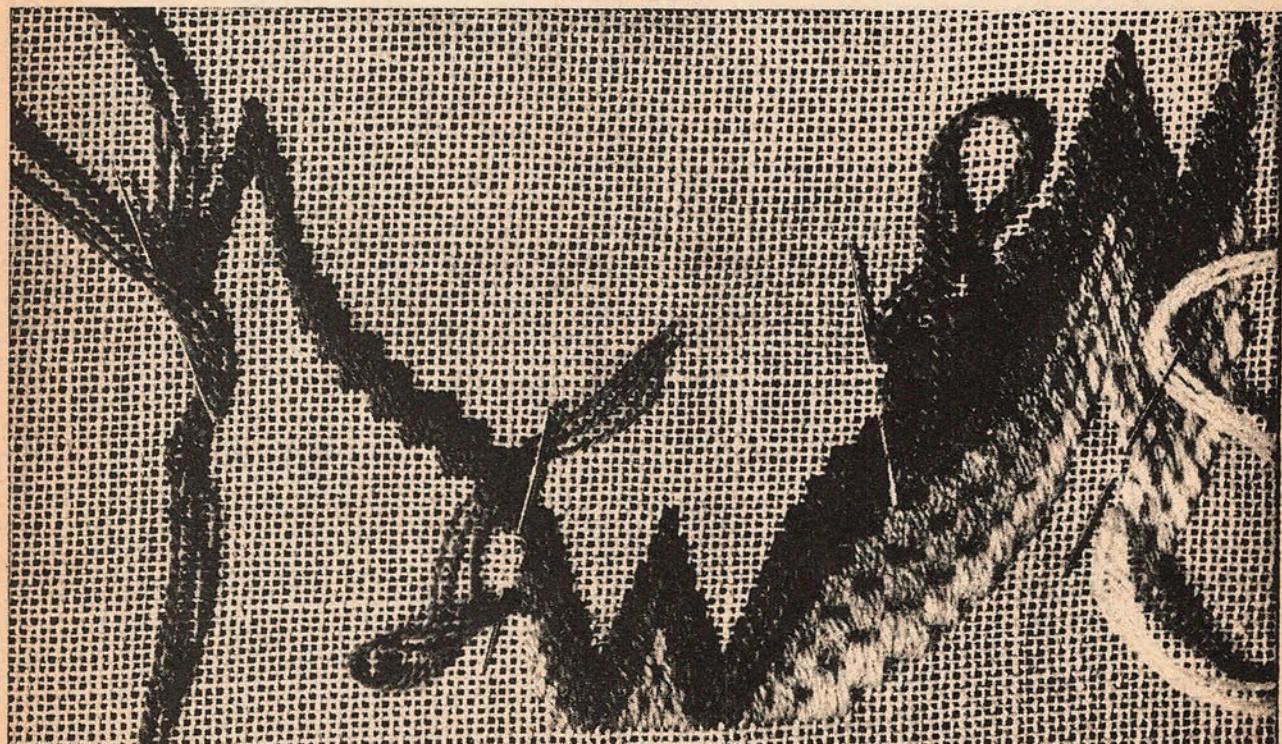
canvas threads, using a straight vertical stitch laid over four, six or eight threads, as required by the design.

A thread is started by drawing it through from the back, leaving a short end to be covered and held by succeeding stitches. It is fastened off by working into the back of the stitches that have been laid. The technique is simple, the chief requisites being that the counting shall be accurate and the stitches laid with uniform tension. As the needle completes a stitch, it is carried to the line of meshes to left or right, as the case may be, under the required number of stitches to be in position for the next stitch. When the movement of the line is downward the needle points upward. When the movement is upward, the needle points downward.

With a little practice it is possible to work in any direction - from right to left or left to right and upward or

The Bag

This detail of the bag design shows at left the way the frame finishes along the side edges and works in both directions

Bargello
Embroidery

This simple design develops into very successful bag and stool textiles and is even good for seat upholstery of small chairs. The card case is appropriately done in red and black wools

parallel to one another in adjacent groups.

Six shades are used, one to each row, and the needle is carried over 6 threads and under 3 in doing the stitch.

Starting on the right-hand edge about four inches up from what will be the base of the finished fabric, and working with the darkest shade, carry the needle down over 6 threads and up under 3 in the next line of meshes to the left of the 1st stitch. This should be done in ove movement, pointing the needle upward. Repeat until there are 7 stitches, each one stepping down 3 threads. Then work 6, each time carrying the thread upward over 6 threads and down under 3 to the left. The last stitch will be parallel with the one first laid. Then 5 single stitches down step by step as before, followed by two groups of 2 stitches, 2 groups of 3, 1 group of 4, 2 groups of 3, 2 groups of 2 and then 7 single stitches. This is the base of the design. As the stitches are laid side by side in groups the design line flattens into a curve. As the stitches step down one by one the slant becomes acute and when worked up and down forms a little peak.

Continuing with the design, work 6 single stitches up, 6 down, 6 up, then the groups of 2,3 and 4 stitches as before (going up), 6 stitches, which brings the design back on a line with the 1st stitch laid. Repeat across.

Using each shade in succession, repeat this design row, passing the needle each time into the same mesh with the corresponding stitch in the row preceding. When the lightest shade has been used, reverse the coloring. Fill in at the bottom and straighten by working each stitch or group at this point over 3 threads.

This portfolio illustrated, measures about ten by thirteen inches folded. The canvas is cut fifteen by twenty-two inches and should be worked to finish about one inch in on all sides. For an edge finish, work a row of stitches over four threads with next to the darkest shade, laying them in the direction of the work along top and bottom and at right angles to it across the ends. To fill in the little space that may show between the border and the design at top and bottom, work a row of back-stitch over each canvas thread.

To make up, cut two heavy cardboard mounts nine by thirteen in-

downward - without turning the canvas in the hands. As the work progresses, the canvas already covered is rolled to a point where the work is most easily executed.

Designs are never drawn on the canvas. They are done entirely by count. In the case of the portfolio, the design is established by a single line of peaks and curves that extends across the canvas from side to side. The bag design is developed in a frame of overlapping medallions. Each small pyramid of the card case design shown above is worked individually.

One of the charms of Bargello embroidery is that it can be developed in any desired color scheme to accord with other furnishings with which it is desired to use it. Designs may be done in shades of two or more harmonizing colors, like the bag; in several tones of one color, like the portfolio, or in two contrasting colors, like the card case.

Whatever the size of the piece to be worked, the canvas is cut to allow about one inch margin all around. This must be taken into account when starting a design. Edges should be bound with bias-fold or

turned and hemmed so that the yarn will not catch of the sharp thread ends.

Designs can be arranged to fit any form or shape. Before undertaking a piece for upholstery purposes, a carefully fitted cloth form should be made of all the sections to be covered, so that an accurate outline can be drawn on the canvas. The bag design is also suitable for stools and chair seats and that of the portfolio is good for larger pieces of furniture.

When the embroidery is finished, the work is not pressed, but carefully and evenly stretched, face down, on a board covered with a white cloth and securely fastened along all edges with thumb tacks put very close together, that there may be no pull between the tacks. Then wet the canvas thoroughly and leave to dry slowly. When taken from the board, the embroidered fabric will be stiff and smooth and the edges will be straight.

The portfolio design is established by one row which moves up and down in a horizontal direction across the canvas to form little peaks and curves which are governed by the number on stitches that are laid

A Wood-Bead Bag

Is a Smart Costume Accessory

Wood-bead craft plays an interesting and colorful part in the smart new accessories. There are bags, belts, bracelets, collar-and-cuff sets, necklaces for distinctive costume touch, and clever mats and picture plaques for the home. It is an art easily acquired and very fascinating. Junior needleworkers will like to add this accomplishment to their list of needle tricks.

Wood beads a little over one-eighth inch in diameter were used for the zipper-top bag illustrated; this design is attractively developed in two colors - brown and orange, blue and red, black and white, or as you like. The two diagrams indicate the manner of working: Figure A of the side of bag, and Figure B of the joining of the two parts.

The proper place for the zipper (five-inch for the model) is about one-half inch below the top. When connecting the two sides it is wise to start a little below the top of the side edges to allow for neat application of the zipper. To keep bag and zipper firm put a one-half inch piece of buckram or soft cardboard, covered with the lining material, across the top.

Put needle on each end of strong waxed thread about five feet long. String beads A, B, C at about center of thread and cross both needles through bead D in opposite directions. With left needle pick up E and F and with right needle pick up G and H, then cross both needles through I in opposite directions. Continue by picking up one bead with left needle and one with right and crossing both needles in opposite directions through the next bead. After needles have crossed through J, with left needle pick up K and L and then cross both needles through M. With lower needle pick up N and O, then cross both needles through P. Then pick up a new bead with right needle and with left needle go through corresponding bead of completed strip, then cross both needles through the next new bead picked up. When reaching top the work is widened as at bottom. Continue down again and up until one side of bag is finished. Then make another plate exactly like first.

Connect the two plates on sides and bottom as shown in Fig. B; the heavy circles represent the con-necting row and the two sets of lighter circles the edges of the two plates. Place new bead P in center of new piece of thread. Pass left needle down through C (of completed piece) and right needle down through R (of completed piece) then cross both needles through new bead S, and continue.
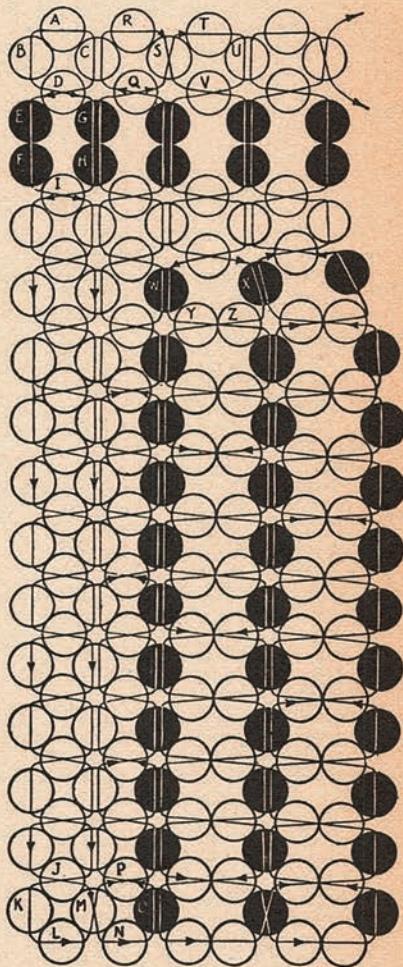

Fig. A
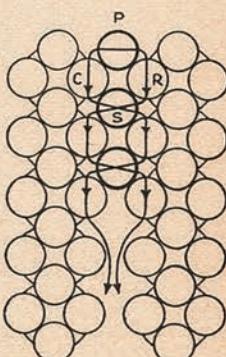
Fig. B

BARGELLO EMBROIDERY

ches in size for covers and two of light-weight board a trifle smaller for the lining. This allows for a two-inch hinge between the sides of the portfolio when mounted. To strengthen this hinge and protect the lining, cut a strip of unbleached muslin four by thirteen inches and glue across inner center of cover over the embroidery, using a transparent vegetable paste, which holds securely and does not smear. Place the heavy covers in position on either side, turn edges of canvas down over them and glue. Cut lining material an inch larger on each side than the pieces of light-weight board. Cut other pieces half the size for pockets. Line pocket strips with contrasting color and press. Baste to lining, then mount on board, turning and gluing edges. Let set under weights. Cover hinge between stiffened sides with a strip of lining, turning in the ends and sewing to turn of canvas. Finally glue fabric-covered lining boards over inside of covers. Again press under weights.

Finish edge with a twisted cord made of three strands, eight threads each, each strand twisted separately and then the three together. Threads for this twisted cord must be two and one-half yards in length. It is better to have a helper when making this cord, one to hold the ends of the twisted strands until all three are made and they can be twisted together.

The bag design is geometric and since the movement of the design should be the same on both sides the skeleton (worked in the darkest shade of the body color) must be accurately centered with the peaks of the motifs connecting on the line of the fold.

First draw heavy pencil lines lengthwise and crosswise the canvas at the exact center. Center the design on these intersecting lines and work to either side, reversing the direction of the heartshaped units. This design is done in stitches laid over 4 canvas threads and under 2. The center motif measures two and three-fourths inches from point to point in both directions. There will be three such motifs across the base of the bag and one half-motif at each side.

Counting up 20 threads from center, lay 1 stitch over 4 threads upward. Then working downward to each side, lay 2 single stitches, 2 groups of 2 stitches each, 1 of 3, 1 of 4, 1 of 3, 2 of 2 and 3 of 1, the last stitch centered on the pencil line. Continue to lay in the frame until the canvas is covered. As the outline of each of the larger motifs swings inward, it stops with the group of 3 following the group of 4, at which-point the adjoining motif overlaps it. See detail.

These large motifs are filled in row by row with four lighter shades of the color used for the frame, following the same direction and count as in the row preceding it. The small spaces between these motifs are filled with three shades of a contrasting color. The body of the model bag is wood brown and the contrasting spots are alternately green and orange. To fill in the large units across the fold, two rows are shaded in with brown, so that the spots of contrasting color will be uniform throughout.

The embroidered canvas for this bag finishes nine and one-half by fourteen inches. It is folded and seamed up the sides close to the stitchery. Then the top is turned and sewed securely to the frame through the holes provided for the purpose. It is centered in the frame and the ends are carried straight down the upright ends, opening the side seams a little at this point, if necessary, to make a proper fitting.

Make a lining same shape as bag. Cut pieces of linen or unbleached muslin to fit inside frame tops in space allowed for sewing, cover with the lining material and sew in place, then turn top of pocket and slip-stitch invisibly to it.

The cord handle is made of four strands of six threads each, using the four darker browns. Each is twisted separately, then the four together into one cord. Slip ends through rings on handle and wrap with dark brown for about half an inch.

The card case design is very simple.

It is done in two contrasting colors or two shades of a color. Like the other designs, the pyramids are done in diagonal rows of stitchery and are worked over 4 threads and under 2. The count is 2 stitches on 2 threads. 2 stitches on 4 threads upward (6 times), 2 on 4 threads downward (5 times), 2 on 2 threads. To fill in work a 2d row in same manner and then a 3d, keeping the base line in the same row of spaces, horizontally. Leave 2 thread spaces and work a 2d pyramid in the same manner with the same color. Continue in this manner and fill in between with those of the contrasting color.

This card case finishes three and three-fourths by five and one-half inches folded. The Bargello design should finish five and one-half by eight and one-half inches and each end of the strip stiffened with cardboards cut three and three-fourths by five and one-half inches.

Strengthen hinge with a strip of linen as described for the portfolio, then turn edges of canvas over the boards and glue. There will be a three-fourths inch space between the boards at center.

For straps to form skeleton pockets for holding card decks, cut two four-inch lengths of lining silk one inch wide. Cut another strip eight inches long. Seam, turn and press. Sew one end of each short strap across long one about two inches from each end or so that it will center on card deck. Turn in ends of short straps and sew flat against edge of inside back cover about one inch from each corner. Turn and sew end of long strap to left of center on top and bottom edges.

Make two three-fourths inch tabs about one inch in length, attach snap for closing and sew to center front and back edges.

Now line, holding material taut across center between the boards. Backstitch center of long pocket strap to lining to form the double pockets. To finish edge work a row of knot stitch with a double thrread of black over sewing. The model is worked in red and black and is lined with red moire.

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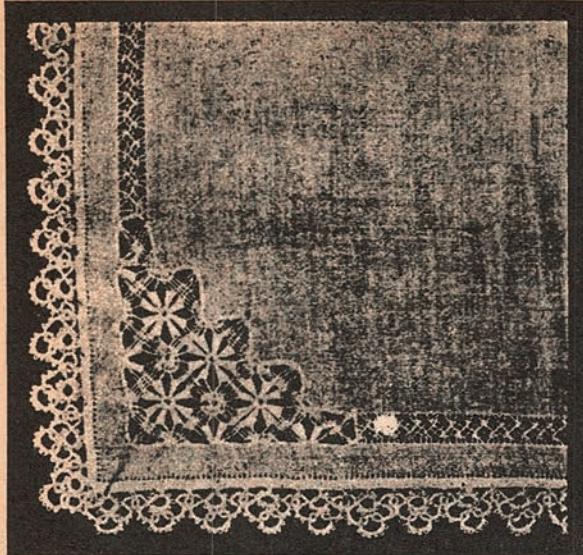
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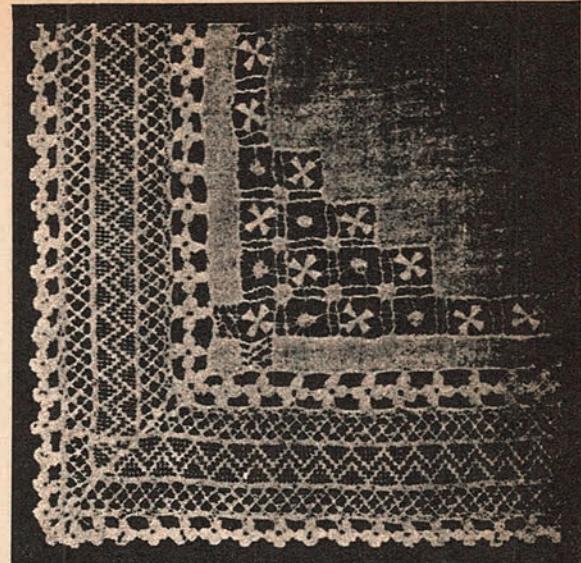
No. 2

Dainty Hankies

No. 1. Take a nine-inch square of lawn and draw thread for a hem one-eighth inch wide; that is, draw three or four threads one fourth inch from edge, allowing for the turn-under, fold and hemstitch. Leave three-eighths inch and draw a thread to define the space; measure along each side from corner two and one half inches, cut five-sixteenths inch across and draw the threads, which gives you the space along each side. Along the corners leave one-eighth and cut three-eighths, buttonholing cut edges. Hemstitch both edges of the side space; beginning one-third the distance across, knot 3 strands into a cluster, pass up last strand one half remaining distance, knot with next two strands, pass down last strand, knot with next two, and so on. Starting (always) at the end bar of space, knit each strand of 1st cluster halfway between first knotting and edge, knot the bar, or divided cluster, knot three strands of next cluster halfway between last knotting and inner edge, and repeat. Knot again in same way, reversing the order, and knotting also the second knotting-thread where the two intersect.

Cut diagonally across the corner in the manner indicated, buttonholing the edges; beginning at outer corner, put in four extra threads, leading straight across and fastening in the indented corner opposite. Put in the same number of threads from outer edge to meet each point and indent; then put them in the opposite way, knotting each of the threads where they intersect, or passing under and back over, and at corners of the squares thus formed make a spiderweb, knotting all threads at center and weaving around them. Knot the threads at center of square and weave a wheel of eight spokes, each over three threads. The pattern is simple, far easier to work than to describe in limited space.

For the tatted border: Make a ring of 2 double knots, (picot, 2 double knots) 11 times, close; a chain of 5 double knots, (picot, 2 double knots) 3 times; a ring of 5 double knots, join to 9th picot of large ring, 5 double knots, close; a chain of (2 double knots, picot) 6 times, 2 double knots; a ring like last (small) ring, joining to same picot with the latter; chain of 2 double knots, (picot, 2 double knots) twice, join to picot following the chain of 5 double knots made after large ring, chain of 5 double knots, join to middle picot of large ring, 5 double knots; ring of 5 double knots, join to picot which joins the 2 chains below, 5 double knots, close; chain of 5 double knots, and repeat. The edging is a very pretty one for any purpose.

No. 2. Use a seven-inch square of lawn, and either buttonhole the edge or finish with a narrow hem for which allowance must be made; leave one fourth inch; cut three-eighths inch and leave one eighth inch, buttonholing all cut edges, continuing the drawn space to outer edge or not, as preferred. Carry the knotting-thread straight across the spaces each way, knotting the bars, which knot in two strands; there are three knotting-threads, which will give twelve threads to be knotted in center of each space; weave a wheel in one space, and a cross, each arm over three corner threads in next. Trace diagonally across corner, as before directed, cut, draw and buttonhole the edges, and fill the spaces. The pattern is a simple one and effective.

Around the edge of square sew a border of forget-me-nots as follows: Chain 8, treble in 3d stitch from hook, forming one half of 1st petal; chain 3, 2 trebles in 1st stitch of chain, chain 2, fasten in same stitch; chain 2, 2 trebles and 2 chain in same chain as before, again 2 chain, 2 trebles and 2 chain in same way for 3d petal, then 2 chain and 1 treble, joined to the treble of 1st petal, completing the 1st forget-me-not; again chain 8, a treble in 3d stitch from hook, chain 3, a treble in 1st stitch of chain, remove hook, put through center of 3d petal in preceding flower, pick up the dropped stitch and draw through, 1 treble and 2 chain, caught in same chain as before, and repeat.

Sew the edging to square, and follow with a fine woven insertion, any preferred pattern, mitering the corners neatly. Finish the handkerchief with another row of forget-me-not edging.

Mrs. R.E. Winger

CROSS STITCH MOTIFS

Just about anything in the way of household linens, garments and accessories will take kindly to cross-stitch decoration, and you have a choice of doing white on strong color, gay colors on neutral backgrounds, monotones, or two or three shades of a single color on whatever background you prefer. The sketches themselves suggest one and two-color arrangements, which may be amplified or adapted to suit the worker's fancy.

The two little figures may be used separately or together. Alone they would make cute motifs for brother and sister suits, developed in royal blue and tomato red. Holders or towels would be glad to accommodate them.

The basket, the little tree, and the daffodil-and-forget-me-not design suggest curtain borders, tea towels, apron pockets and collars, with the tree and the daffodil hinting at borders on other things also, repeated across the space in a row. Try a brown or straw-colored basket filled with green foliage and plenty of vari-colored flowers; or use a tree in two shades of green with a red tub for it to grow in; or experiment with yellow daffodils with brown centers, green foliage and yellow-eyed blue forget-me-nots.

Among the small motifs that may appeal to the personal motif enthusiasts, let's include a morning-glory to be done in pink, blue or orchid, with green; an ivy leaf meant for two shades of green or for two of the bronzy shades of autumn ivy; a four-leaf clover asking definitely for two shades of green; a

butterfly that likes brown and gold. Handkerchief corners, pockets, collars, lingerie and personal accessories will all be glad to claim such motifs as these.

Three little begging dogs will appeal to small boys and girls on clothes or bibs. Two dogs - the largest of the trio - on a place-mat, with the smallest on a napkin, would make a grand eating set for a small person, whether a getting-well one, or one who needs no urging toward food. Black dogs or brown dogs may wear red or green collars of the brightest kind with telling effect.

A rose border has unending possibilities for household linen, in shades of pink or yellow with green foliage. I can see it too, at the bottom of a knitting or utility bag, with the rose-and-daisy motif centered above it, and the whole worked out in yarn rather than cotton, unless a heavy pearl is used. There are dress decorations in this border and motif, too. For the motif add a yellow daisy with a green center, and blue forget-me-nots.

In strawberry red and leaf green, the strawberry border very definitely belongs in the dining room, doesn't it? Try it on clothes, napkins and scarfs. In the breakfast nook it has curtain border possibilities also.

The grape motif also feels at home in the dining room, and suggests its own uses singly or in units to form borders or groups in green and two shades of blue or purple.

Sports enthusiasts have not been forgotten. For the "horsey" one there is a horse's head in a horse-

shoe to be silhouetted in black or dark brown on a variety of articles. The tennis fan will find the player of her favorite sport most stunning in red with a black racquet and net on whatever personal possession she chooses to allot to her.

The stiff little soldier could hardly be said to belong to the sports aggregation, but the uniform will appeal to all who find the service

interesting, and perhaps even more so to small boys who will want him to decorate their clothes, wearing his blue trousers, red coat and blue hat.

There isn't one of you who won't think of a dozen other interesting things to do with these little motifs, but these will do for a "starter", and, anyway, half the fun in doing them comes from planning how to use them, yourself.

There are two ways of handling cross-stitch. The one most commonly used requires working the stitches with the aid of crossed guide-lines; the other, which is the more professional way, calls for the use of a special kind of canvas woven with square meshes into the corners of which the needle is sent, the thread covering the squares.

Cross-stitch can be done with any kind of embroidery thread: floss, yarn, silk, pearl cotton. The material you do it with depends on the material you do it upon: fine thread on fine material, heavier thread as the weight of the fabric increases.

There are two important things to remember when you do cross-stitch. One is that all the top stitches must lie in the same direction; and by "top" stitches, I mean all those lie on the upper surface of the work. To make some crosses one way and some another, gives your work a most untidy and uncraftsmanlike appearance. The other thing is that the tips of all adjacent stitches must touch. If you will look at a cross-stitch design as it appears on paper, you will see that the tips of the guidelines do not touch, and sometimes their length is inexact. You will find that a great many people think they must make their stitches just as long as these inexact lines, and their work is made up of a lot of small individual crosses that are not joined to each other anywhere. The fact is that there are technical reasons which make it impossible to make these paper guide lines touch. If I had time to explain to you just how they are made you would see that to make them touch would be to cut your paper all up into little shreds with the crossed lines. But your threads will not cut up the material as the perforating needle would cut up the paper, and so you are expected to send your needle up and down in the open middle space between the ends of lines that do not touch, so that the thread goes in and

out of the same holes and the ends of the stitches will touch. You will have a smooth, unbroken surface with all adjacent stitches touching. You can see exactly what I have in mind if you look at the motif border sketch, and think of the little black crosses, where the ends do not touch, as the guide lines to be covered, and the lighter crosses, where the ends do touch, as stitches already made.

When I was a child and first began to do cross-stitch, I didn't understand how to make the stitches, and I find that a great many beginners don't know any more about it than I did. I thought you had to make each cross completely and I never could make the back of my work look right. It had little squares on it instead of straight lines of vertical stitches. Of course, I didn't realize that the right way to work was to begin at either end of a row of crosses and make all the diagonal stitches in the row from one end to the other, then to turn and come back, crossing the diagonal stitches already made with a new set of "top" or "surface" stitches as I came, then to go on with the next row in the same way. Wherever there is more than one cross-stitch in a group, work in this way. I find it easiest to begin at the lower end of the first stitch at the right-hand edge of my motif, work across to the left-hand side and then come back. Until you are skillful enough to do cross-stitch in your hand without puckering, better use an embroidery hoop, and an up-and-down, or "stab" stitch. You will get much better results and will not be bothered with uneven tension.
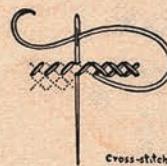

Cross-stitch

It may just happen that you have never done any cross-stitch in the professional way, over canvas. The first thing to decide is the size you want your motif to be, and the next is to select a canvas that has the right number of meshes to the inch to produce that desired size. The canvas comes in standard sizes, some for very fine, some for medium and some for heavy work.

All the motifs sketched have been made for eight-to-the-inch canvas and this is good average size. The motifs are shown half their actual size. One cross of the design equals one square of the canvas and the work is, of course, all done by count.

Baste the canvas securely to the fabric so it cannot slip, centering the motif carefully or placing it exactly where you want the design to come. Send the needle up and down through the tiny holes at the corners of the canvas squares. Remember about the slant of the top stitches, and the tips of all adjacent stitches (though this will be almost automatically cared for by the corner holes, since you have to use the same ones for adjacent stitches).

When all the work is done, carefully pull out the canvas threads one by one, leaving your work on the fabric background.

An edge suitable to use with cross-stitched designs is crossed buttonhole stitch. It is made just like the buttonhole stitch except that the stems of the stitches are not worked vertically, but in pairs at an angle so as to cross each other. With a little practice you will be able to get the right slant for these stems, but until you do, tiny pencil dots along your border or hem will help immensely to space them evenly.

Crossed buttonhole edge
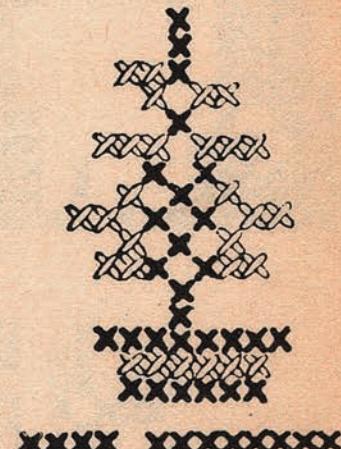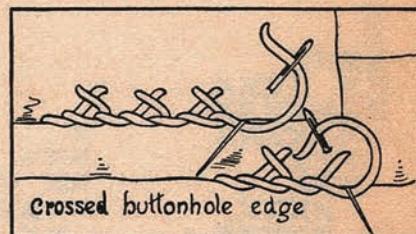
Patterns on following page

Cross-Stitch Design
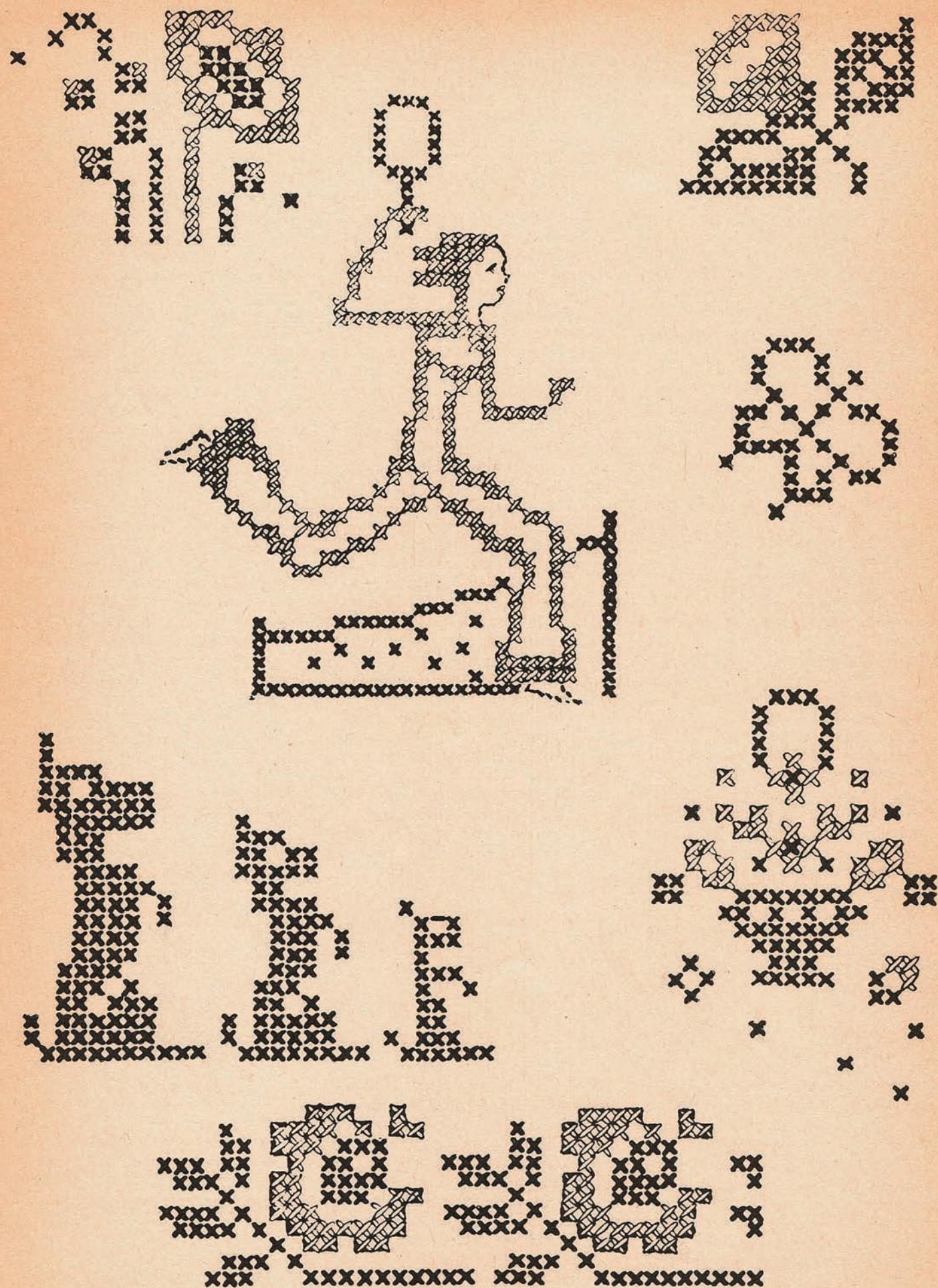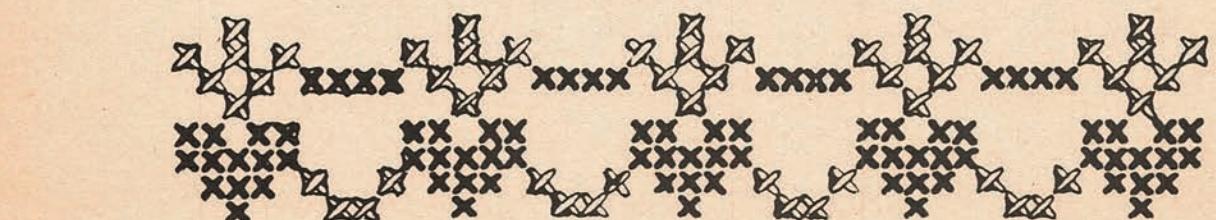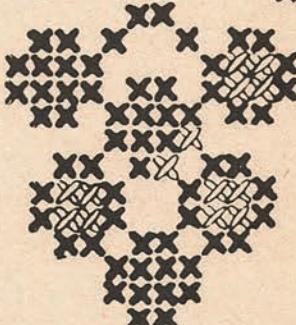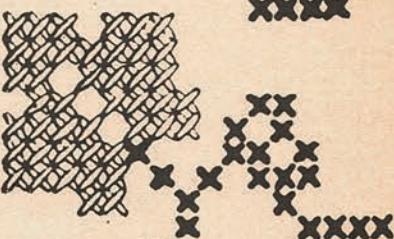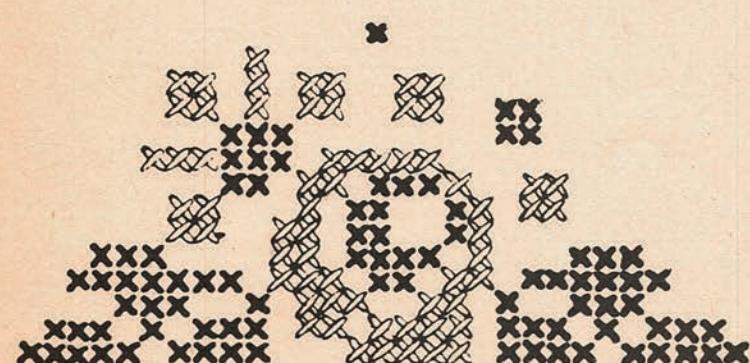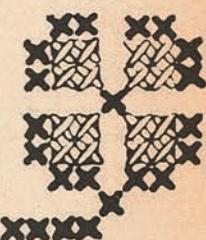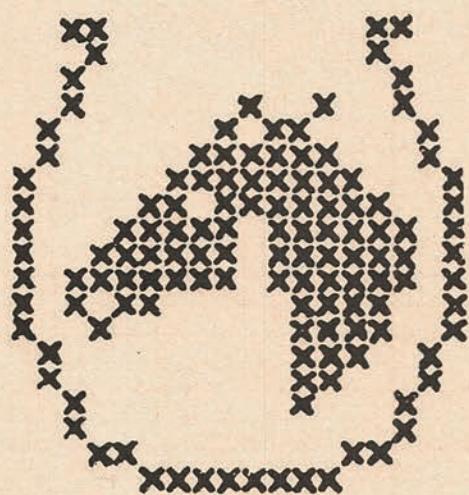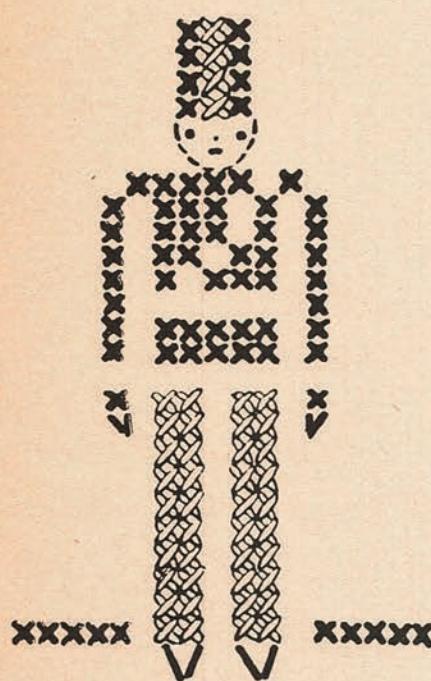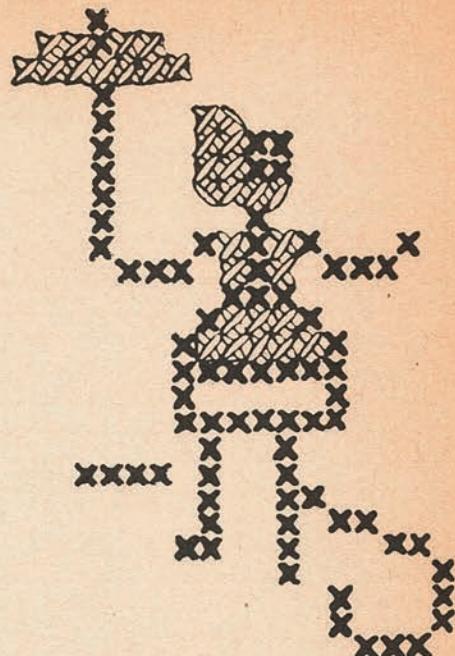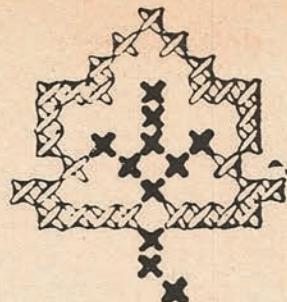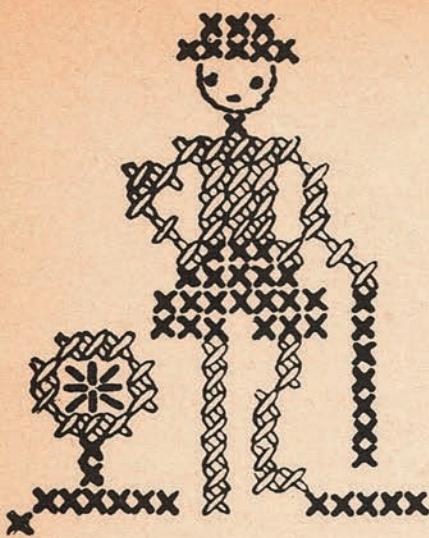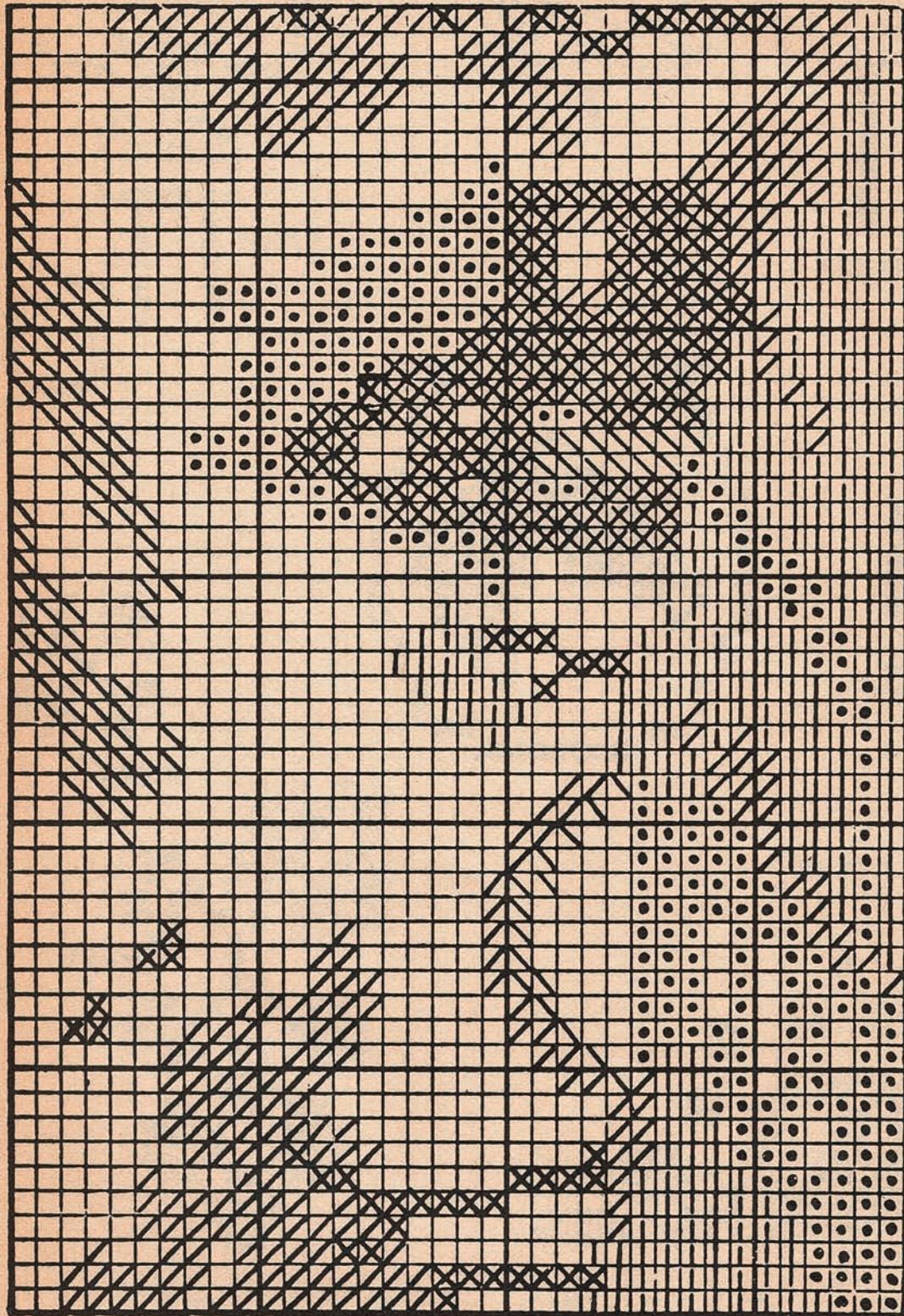
COLOR CHART

◢	‖	⊠	◩	•
Light Pink	Medium Pink	Dark Brown	Dee₊ Pink	Wood Brown

Four Squares Forming Block of Knitted Bedspread

A Knitted Bedspread of Ye Olden Time

By MRS. L. F. HURD

Knitting cotton, No.14, with No.14 needles will give good results; although a coarse spool-thread, say no.8 is liked by many; crochet-thread, coarse, also makes a very attractive and durable spread.

Cast on 3 stitches.

1. (Over, knit 1) 3 times.
2. Over, knit 1, purl 3, knit 2.
3. Over, knit 2, over, knit 3, over, knit 2.
4. Over, knit 2, purl 5, knit 3.
5. Over, knit 3, over, knit 5, over, knit 3.
6. Over, knit 3, purl 7, knit 4.
7. Over, knit, 4, over, knit 7, over, knit 4.
8. Over, knit 4, purl 9, knit 5.
9. Over, (knit 5, narrow) twice, knit 5.
10. Over, knit 5, purl 7, knit 6.
11. Over, knit 6, narrow, knit 3, narrow, knit 6.
12. Over, knit 6, purl 5, knit 7.
13. Over, knit 7, narrow, knit 1, narrow, knit 7.
14. Over, knit 7, purl 3, knit 8.
15. Over, knit 8, knit 3 together, knit 8.
16. Over, knit 18.
17. (Over, knit 1) twice, over, knit 11, over, knit 1, over, knit 5.
18. Over, knit 3, purl 3, knit 11, purl 3, knit 4.
19. Over, knit 4, over, knit 3, over, knit 11, over, knit 3, over, knit 4.
20. Over, knit 4, purl 5, knit 11, purl 5, knit 5.
21. (Over, knit 5) twice, over, knit 11, (over, knit 5) twice.
22. Over, knit 5, purl 7, knit 11, purl 7, knit 6.
23. Over, knit 6, over, knit 7, over, knit 11, over, knit 7, over, knit 6.
24. Over, knit 6, purl 9, knit 11, purl 9, knit 7.
25. Over, knit 7, narrow, knit 5, narrow, knit 11, narrow, knit 5, narrow, knit 7.
26. Over, knit 7, purl 7, knit 11, purl 7, knit 8.
27. Over, knit 8, narrow, knit 3, narrow, knit 11, narrow, knit 3, narrow, knit 8.
28. Over, knit 8, purl 5, knit 11, purl 5, knit 9.
29. Over, knit 9, narrow, knit 1, narrow, knit 11, narrow, knit 1, narrow, knit 9.
30. Over, knit 9, purl 3, knit 11, purl 3, knit 10.
31. Over, knit 10, knit 3 together, knit 11, knit 3 together, knit 10.
32. Over, knit 34.
33. Over, knit 5, (over knit 1, over, knit 11) twice, over, knit 1, over, knit 5.
34. Over, knit 5, (purl 3, knit 11) twice, purl 3, knit 6.
35. Over, knit 6, (over, knit 3, over, knit 11) twice, over, knit 3, over, knit 6.
36. Over, knit 6, (purl 5, knit 11) twice, purl 5, knit 7.
37. Over, knit 7, (over, knit 5, over, knit 11) twice, over, knit 5, over, knit 7.
38. Over, knit 7, (purl 7, knit 11) twice, purl 7, knit 8.
39. Over, knit 8, (over, knit 7, over, knit 11) twice, over, knit 7, over, knit 8.
40. Over, knit 8, (purl 9, knit 11) twice, purl 9, knit 9.
41. Over, knit 9, (narrow, knit 5, narrow, knit 11) twice, narrow, knit 5, narrow, knit 9.
42. Over, knit 9, (purl 7, knit 11) twice, purl 7, knit 10.
43. Over, knit 10, (narrow, knit 3, narrow, knit 11) twice, narrow, knit 3, narrow, knit 10.
44. Over, knit 10, (purl 5, knit 11) twice, purl 5, knit 11.
45. Over, knit 11, (narrow, knit 1, narrow, knit 11) 3 times.
46. Over, (knit 11, purl 3) 3 times, knit 12.
47. Over, knit 12, (knit 3 together, knit 11) twice, knit 3 together, knit 12.
48. Over, knit plain
49. Narrow, knit plain.
50. Purl.
51. Narrow, -:- over, narrow; repeat to end of row.
52. Purl.
53. Narrow, knit to within 2 stitches of the end, narrow.
54. Narrow, knit rest plain.
55. Purl, narrowing at each end of needle.
56. Knit plain.

Repeat from 49th to 56th row, making 6 rows of open-work in all, and decreasing to a point. This completes a square, of which four are required to form the large block. Sew them together, joining the corners exactly and matching the strips. In sewing the large squares together take care that the work is neither stretched nor "puckered," simply take a stitch from each edge and draw together, using the cotton of which the squares are knitted. Much of the real beauty of the bedspread depends on the evenness of the joining.

Doilies Combining Braid and Crochet
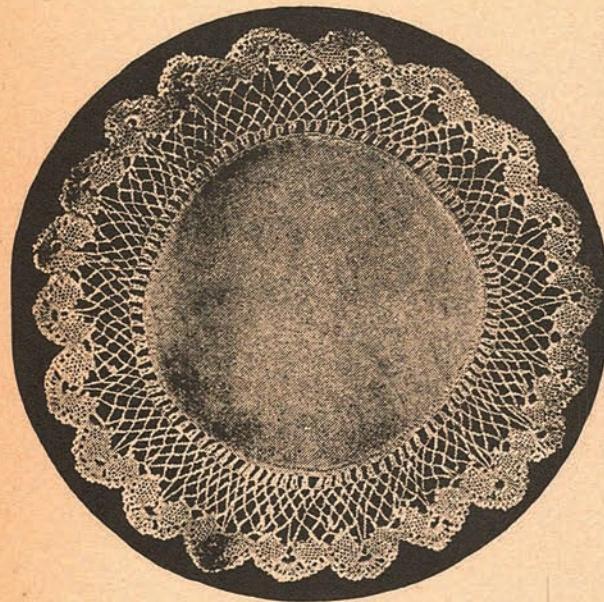
Doily with Scalloped Border
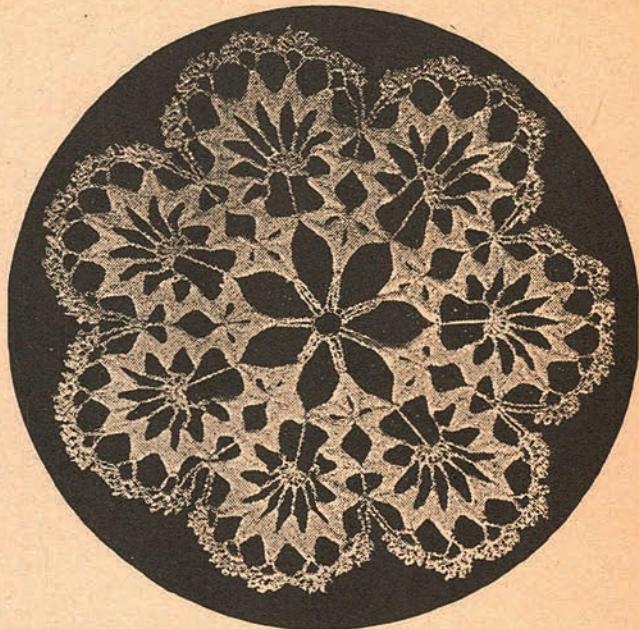
Rickrack Doily

DOILY WITH SCALLOPED BORDER

Having provided the linen center, buttonholed or worked in double crochet around:

1. Chain 3 for a treble, a treble in same place, -:- chain 2, miss 2 stitches of edge, 2 trebles in next stitch; repeat from -:- around, join.

2. Chain 6, a double under next 2 chain; repeat around.

3. Slip-stitch to center of 6 chain, -:- chain 6, fasten in next 6 chain; repeat around.

4. Slip-stitch to center of 6 chain, -:- chain 7, fasten in next 6 chain; repeat around.

5. Join thread in 5th picot of a medallion, -:- (chain 4, fasten in center of 7 chain in last row, chain 4, fasten under the stem) twice, chain 4, fasten in center of 7 chain, chain 4, fasten in 2d picot of next medallion, chain 4, fasten in 7 chain, chain 6, miss 2 picots of medallion, fasten in next, miss a picot of next medallion and make a double in next, chain 6, fasten in 7 chain, chain 4, miss 2 picots and fasten in next; repeat from -:- around.

6. On other side of braid fasten in 1st picot of medallion above a stem, -:- (chain 1, a double in next picot) 5 times, (chain 1, a treble under stem) 6 times, (chain 1, a double in picot of next medallion) 6 times, a double in 1st picot of next medallion, and

repeat from -:-.

7. Chain 5, miss 1st 1 chain of scallop, (a double in next 1 chain, chain 5) 14 times, miss last 1 chain of scallop, fasten between scallops, and repeat.

A simple, pretty and durable finish, which may be readily adapted to large doilies and centerpieces by increasing the number of rows of chain loops before adding the scallops of braid.

Mrs. Sarah Hale

-:--:--:-

RICKRACK DOILY

Join thread to 4th point from end of braid, -:- chain 4, 1 treble in next point, (chain 2, a double treble in next point) 6 times, (chain 2, a treble in next point) twice, turn, chain 2, over, -:- insert hook in chain of 1st space. draw up a loop, over and draw through 2 loops, leaving 2 on needle, over, repeat from 2d -:- across, until you have 10 loops on needle, over and draw through all at once, chain 1 to fasten, chain 8, hook through first free point of braid on both sides of the scallop or petal just made and work a double to join the points; chain 7, cross at the back to the other side of braid, allowing the chain to lie flat, fasten to 1st point on outer edge of petal, a double in each of 3 points on straight braid, chain 7, cross back to other side of braid, leaving 2 free points, fasten to 3d,

and repeat from 1st -:- until you have 7 petals, keeping all the chains on one side.

For the center: Chain 1, thread over 4 times, catch in point of braid at center, over, work off 2 stitches, repeat until but 1 stitch remains, over 4 times, catch in same point, work off all but 2 stitches, as before directed, over 4 times, catch in same point and work off all but 3, over and work off the 3 together, chain 1, and repeat in each remaining point of braid, fasten off securely.

Outer Edge:

1. Join thread to 2d free point on petal, -:- chain 7, 1 treble, chain 4 and 1 treble in next point, (chain 5, 2 trebles separated by 4 chain in next point) 4 times, chain 7, a double in next point, over 3 times, insert hook in last point on petal and 1st point on following petal, draw thread through, then work off the loops 2 at a time, 1 double in point above on 1next petal, and repeat from -:- around, joining last 7 chain where 1st started.

2. Chain 6, -:- (a treble under 4 chain, chain 4, fasten in top of treble just made) 5 times, a treble under same 4 chain, a double under 5 chain, repeat from -:- 4 times, chain 6, fasten where the 2 points meet between petals, chain 6; repeat around. Or, if you wish to join the petals more closely, after filling the last 4 chain, chain 3, a treble under

1st 4 chain of next petal; then repeat.

This completes the doily. A centerpiece to match is made by placing several of these around a linen center. They are easily and quickly made, inexpensive and pretty.

Lena V. Graham

-:- -:- -:-

BORDER OF NOVELTY BRAID AND SHELLS

Fasten in 1st picot of a medallion, chain 4 for a double treble. 2 double trebles in same picot, -:- chain 1, miss 1 picot, 3 double trebles in next, chain 1, 3 double trebles in next, chain 1, miss 1, 3 double trebles in next, 3 double trebles in 1st picot of next medallion; repeat from -:- around, join to top of 4 chain.

2. Slip-stitch across trebles to 1 chain, chain 4, 2 double trebles under same 1 chain, -:- (chain 1, 3 double trebles under next 1 chain) twice, 3 double trebles under next 1 chain; repeat from -:- around, join.

3. Slip-stitch to 1 chain, chain 3, 2 trebles under same 1 chain, -:- 3 trebles under next 1 chain; repeat around. This row may either be caught as you work to the buttonholed border of the linen center, or may be sewed after completion. Cut one medallion extra and lap it beneath the one with which you began, joining the two neatly.

For the outer edge:

1. Like 1st row of inner edge.

2. Like 2d row to -:-; chain 1, 3 double trebles under next 1 chain, chain 1, 3 double trebles under same chain, chain 1, 3 double trebles under next 1 chain, 3 double trebles under next 1 chain, 3 double trebles

under 1 chain of next medallion, and repeat from -:-, joining to top of 4 chain.

3. Like 2d row to -:-; chain 1, 3 double trebles under next chain, chain 2, 3 double trebles in same place, chain 1, 3 double trebles under next chain, 3 under next; repeat from -:-, join.

4. Like 2d to -:-; chain 1, 4 double trebles under 2 chain, chain 3, 4 double trebles under same chain, chain 1, 3 double trebles under next chain, 3 double trebles in next; repeat from -:-, join.

5. Like 2d to -:-; chain 5, fasten back in 1st stitch for a picot, chain 1, (3 double trebles under 3 chain, picot) 4 times, chain 1, 3 double trebles under next chain, picot, 3 double trebles under next; repeat from -:- around.

This is a simple and very attractive border for a luncheon-set, since the width may be varied at pleasure. It may be applied also to oval tray-cloths, and - worked straight - the lace is very pretty for any sort of trimming.

Frances Dunn

-:- -:- -:-

DOILY WITH POINTED BORDER

Strike a circle on linen four and one-half inches in diameter, or as large as desired, stitch the line with sewing - machine, cut just outside, and buttonhole the edge closely, or work over it with double crochet. This is done in every case.

For the border:

1. Fasten thread in last picot of a medallion, -:- (chain 3, a treble

under the stem) twice, chain 3, fasten with a double in 1st picot of next medallion, chain 6, miss 1 picot, insert hook through next 2 together and fasten with a double, chain 6, miss 1 picot, a double in next, then a double in each of 6 picots of next medallion, with no chain between, and a double in 1st loop of next, chain 3, fasten in center of last 6 chain made, chain 3, miss 1 picot and take next 2 together, chain 3, fasten in 6 chain opposite, chain 3, miss 1 picot, fasten in next, (chain 3, a treble under stem) twice, (chain 3, fasten in next 2 picots taken together) 3 times, and repeat; the last picot worked in will be the one in which you started. Make as many points as desired for the size of centerpiece or doily. The model has eleven. Join the braid neatly between points, letting one medallion overlap another and buttonholing the edges of the two together.

2. Chain 1, loosely, catch under 3 chain following, chain 3 for a treble and make a treble under same chain, (chain 3, 2 trebles under next 3 chain) twice, -:- 3 trebles under 3 chain on opposite side, (chain 3, 3 trebles under next 3 chain) 7 times; repeat from -:- around, ending with 5 groups of trebles, and joining last 3 chain to top of 3 chain with which you began the row.

3. Chain 1, loosely, catch under 3 chain, chain 3 for a treble, miss 4 groups of trebles and make a treble in next space, -:- (chain 7, double in next space) 3 times, chain 7, a treble in next, miss 4 groups, a
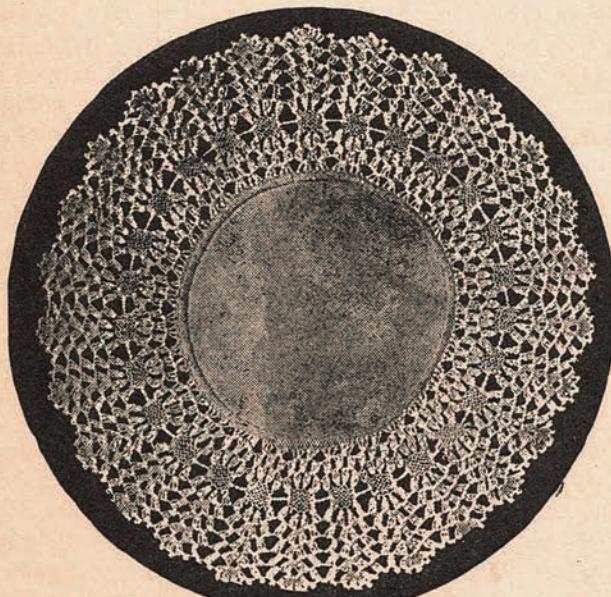
Border with Novelty Braid and Shells
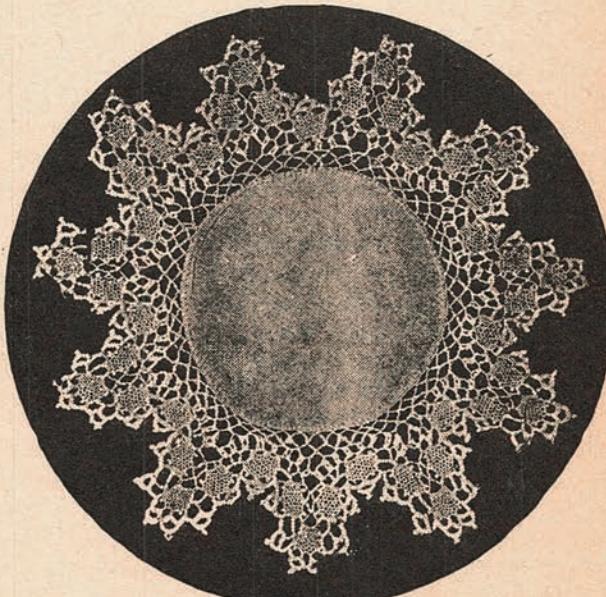
Doily with Pointed Border

Basket of Flowers

In many homes will be found one or more of the oldtime "tidies"-- veritable heirlooms, done in "block-and-space work," renamed in later years "filet-crochet," because of its resemblance to the real filet--darned netting, or Giteryl embroidery. Whatever the name, however, the work surely does not suffer in comparison with that of the present time, so trim and even it is, and the designs as a rule are naturalistic and graceful. The flower-basket pattern appears in many phases, and a particularly attractive variation is presented-- very pleasing for pillow-top or window-panel; a butterfly may be added, if desired. If such a piece is to be used for any special purpose, requiring a certain size, count the number of spaces across the pattern, and then use thread of proper size to give the right number of spaces to the inch. Example, the design shown has 106 spaces; therefore for a pillow-cover twenty-one inches square you would make 5 spaces to the inch; 6 spaces to the inch would give a cover about eighteen inches square.

Make a chain of 318 stitches, turn.

1. A treble in 8th stitch, 105 more spaces (of chain 2, miss 2, 1 treble), turn. If you wish, make 1st row of spaces thus, omitting the long foundation chain: Chain 8, a treble in 1st stitch of chain, -:- turn, chain 5, a treble in 3d stitch of preceding chain; repeat until you have the requisite number.

2. to 10. All spaces (chain 5, miss 2, 1 treble, for 1st space), turn.

11. Thirty spaces, 7 trebles, 18 spaces, 10 trebles, 53 spaces, turn.

12. Forty-nine spaces, 7 trebles, 2 spaces, 10 trebles, 2 spaces, 7 trebles, 10 spaces, 7 trebles, 2 spaces, 10 trebles, 2 spaces, 7 trebles, 25 spaces, turn.

13. Twenty-five spaces, 10 trebles, (1 space, 10 trebles) twice, 10 spaces, (10 trebles, 1 space) twice, 10 trebles, 12 spaces, 4 trebles, 36 spaces, turn.

14. Thirty-five spaces, 10 trebles, 8 spaces, 7 trebles, 2 spaces, 10 trebles, 1 space, 4 trebles, 1 space, 10 trebles, 5 spaces, 4 trebles, 6 spaces, 10 trebles, 1 space, 4 trebles, 1 space, 10 trebles, 26 spaces, turn.

15. Twenty-nine spaces, 4 trebles, 1 space, 4 trebles, 9 spaces, 10 trebles, 6 spaces, 4 trebles, 1 space, 4 trebles, 4 spaces, 10 trebles, 9 spaces, 4 trebles, 36 spaces, turn.

16. Thirty-seven spaces, 4 trebles, 9 spaces, 7 trebles, 4 spaces, 10 trebles, 1 space, 7 trebles, 2 spaces, 13 trebles, 9 spaces, 10 trebles, 29 spaces, turn.

17. Twenty-seven spaces, 4 trebles, 1 space, 10 trebles, 10 spaces, 10 trebles, 1 space, 7 trebles, 2 spaces, 10 trebles, 4 spaces, 4 trebles, 8 spaces, 4 trebles, 1 space, 4 trebles, 37 spaces, turn.

18. Eighteen spaces, 10 trebles, 16 spaces, 13 trebles, 4 spaces, 10 trebles, 1 space, 10 trebles, 3 spaces, 4 trebles, 2 spaces, 7 trebles, 1 space, 4 trebles, 5 spaces, 7 trebles, 6 spaces, 4 trebles, 1 space, 4 trebles, 28 spaces, turn.

19. Twenty-nine spaces, 4 trebles, 7 spaces, 7 trebles, 2 spaces, 4 trebles, 2 spaces, 13 trebles, 1 space, 13 trebles, 5 spaces, 4 trebles, 2 spaces, 4 trebles, 1 space, 4 trebles, 14 spaces, 4 trebles, 19 spaces, turn.

20. Nineteen spaces, 4 trebles, 1 space, 4 trebles, 12 spaces, 4 trebles, 1 space, 4 trebles, 8 spaces, 10 trebles, 1 space, (10 trebles, 2 spaces) twice, 4 trebles, 4 spaces, 7 trebles, 1 space, 4 trebles, 8 spaces, 4 trebles, 1 space, 7 trebles, 26 spaces, turn.

21. Twenty-six spaces, 7 trebles, 1 space, 4 trebles, 2 spaces, 7 trebles, 5 spaces, 10 trebles, 5 spaces, 7 trebles, 2 spaces, 4 trebles, 5 spaces, 4 trebles, 12 spaces, 4 trebles, 5 spaces, 4 trebles, 6 spaces, 13 trebles, 19 spaces, turn.

22. Sixteen spaces, 4 trebles, 2 spaces, 4 trebles, 1 space, 4 trebles, 6 spaces, 10 trebles, 3 spaces, 4 trebles, 1 space, 4 trebles, 10 spaces, 7 trebles, 2 spaces, 10 trebles, 5 spaces, 7 trebles, 5 spaces, 4 trebles, 5 spaces, 10 trebles, 1 space, 7 trebles, 28 spaces, turn.

23. Twenty-nine spaces, 4 trebles, 1 space, 7 trebles, 7 spaces, 16 trebles, 2 spaces, 7 trebles, 3 spaces, 13 trebles, 1 space, 10 trebles, 12 spaces, 10 trebles, 1 space, 4 trebles, 9 spaces, 4 trebles, 1 space, 10 trebles, 15 spaces, turn.

24. Sixteen spaces, 4 trebles, 1

space, 7 trebles, 2 spaces, 4 trebles, 6 spaces, 7 trebles, 15 spaces, 7 trebles, 2 spaces, 7 trebles, 14 spaces, 7 trebles, 7 spaces, 4 trebles, 30 spaces, turn.

25. Thirty spaces, 4 trebles, 6 spaces, 4 trebles, 2 spaces, 7 trebles, 35 spaces, 4 trebles, 5 spaces, 4 trebles, 1 space, 4 trebles, 20 spaces, turn.

26. Twenty-one spaces, 4 trebles, 3 spaces, 4 trebles, 1 space, 4 trebles, 5 spaces, 4 trebles, 12 spaces, 40 trebles, 5 spaces, 4 trebles, (4 spaces, 4 trebles) twice, 31 spaces, turn.

27. Thirty-two spaces, 4 trebles, 3 spaces, 4 trebles, 7 spaces, 58 trebles, 8 spaces, 10 trebles, 5 spaces, 4 trebles, 3 spaces, 4 trebles, 1 space, 4 trebles, 20 spaces, turn.

28. Nineteen spaces, 10 trebles, (1 space, 4 trebles) twice, 7 spaces, 4 trebles, 2 spaces, 4 trebles, 5 spaces, 16 trebles, 11 spaces, 16 trebles, 7 spaces, 4 trebles, 2 spaces, 4 trebles, 32 spaces, turn.

29. Thirty-three spaces, 4 trebles, 1 space, 4 trebles, 7 spaces, 10 trebles, 3 spaces, 10 trebles, 1 space, 4 trebles, 1 space, 10 trebles, 3 spaces, 10 trebles, 4 spaces, 13 trebles, 8 spaces, 4 trebles, 1 space, 4 trebles, 2 spaces, 4 trebles, 20 spaces, turn.

30. Twenty-four spaces, 4 trebles, 1 space, 7 trebles, 6 spaces, 4 trebles, 1 space, 4 trebles, 5 spaces, 10 trebles, 1 space, (4 trebles, 5 spaces) twice, 4 trebles, 1 space, 10 trebles, 4 spaces, 7 trebles, 2 spaces, 4 trebles, 34 spaces, turn.

31. Twenty-four spaces, 7 trebles, 1 space, 7 trebles, 5 spaces, 4 trebles, 1 space, 7 trebles, 4 spaces, 7 trebles, 6 spaces, 4 trebles, 5 spaces, 4 trebles, 6 spaces, 7 trebles, 7 spaces, 4 trebles, 6 spaces, 4 trebles, 1 space, 4 trebles, 24 spaces, turn.

32. Twenty-three spaces 7 trebles, 6 spaces, 4 trebles, 1 space, 4 trebles, 7 spaces, 4 trebles, (1 space, 7 trebles) twice, 1 space, 4 trebles, 1 space, 10 trebles, 1 space, 4 trebles, (1 space, 7 trebles) twice, 1 space, 4 trebles, 5 spaces, 10 trebles, 7 spaces, 4 trebles, 1 space, 13 trebles, 23 spaces, turn.

33. Twenty-four spaces, 7 trebles, 1 space, 10 trebles, 3 spaces, 4 trebles, 8 spaces, 4 trebles, 7 spaces, 4 trebles, 5 spaces, 4 trebles, 7 spaces, 4 trebles, 3 spaces, 4 trebles, 1 space, 7 trebles, 1 space, 4 trebles, (3 spaces, 4 trebles) twice, 24 spaces, turn.

34. Twenty-two spaces, 4 trebles, 1 space, 4 trebles, (4 spaces, 10 trebles) twice, (1 space, 7 trebles) twice, 1 space, (4 trebles, 5 spaces) twice, (1 space, 7 trebles) twice, 7 spaces, 4 trebles, 2 spaces, 4 trebles, 30 spaces, turn.

35. Seventeen spaces, 4 trebles, 1 space, 4 trebles, 11 spaces, 4 trebles, 1 space, 10 trebles, (5 spaces, 4 trebles) twice, (1 space, 10 trebles, 1 space, 4 trebles) twice, 5 spaces, 4 trebles, 2 spaces, 4 trebles, 4 spaces, (4 trebles, 3 spaces) twice, 13 trebles, 21 spaces, turn.

36. Twenty-two spaces, 4 trebles, 2 space, 4 trebles, 1 space, 4 trebles, 3 spaces, 10 trebles, 5 spaces, 7 trebles, 2 spaces, 7 trebles, 7 spaces, 4 trebles, 7 spaces, 7 trebles, 2 spaces, 7 trebles, 7 spaces, 4 trebles, 13 spaces, 4 trebles, 18 spaces, turn.

37. Sixteen spaces, 10 trebles, 9 spaces, 10 trebles, 1 space, 4 trebles, 7 spaces, 4 trebles, 1 space, 4 trebles, 21 spaces, 4 trebles, 1 space, 4 trebles, 6 spaces, 4 trebles, 4 spaces, 4 trebles, 1 space, 4 trebles, 25 spaces, turn.

38. Twenty-five spaces, 4 trebles, 1 space, 4 trebles, 10 spaces, 7 trebles, 4 spaces, 52 trebles, 4 spaces, 7 trebles, 4 spaces, 4 trebles, (1 space, 7 trebles) twice, 9 spaces, 10 trebles, 16 spaces, turn.

39. Seventeen spaces, 4 trebles, 14 spaces, 4 trebles, 1 space, 4 trebles, 4 spaces, 7 trebles, 1 space, 70 trebles, 1 space, 7 trebles, 11 spaces, 4 trebles, 12 spaces, 7 trebles, 12 spaces, turn.

40. Twelve spaces, 13 trebles, 10 spaces, 4 trebles, 10 spaces, 25 trebles, 15 spaces, 25 trebles, 4 spaces, 4 trebles, 15 spaces, 4 trebles, 1 space, 7 trebles, 14 spaces, turn.

41. Fourteen spaces, 7 trebles, 1 space, 4 trebles, 14 spaces, 7 trebles, 4 spaces, 13 trebles, (5 spaces, 4 trebles) 3 times, 5 spaces, 13 trebles, 6 spaces, 4 trebles, 2 spaces, 4 trebles, 1 space, 7 trebles, 7 spaces, 16 trebles, 12 spaces, turn.

42. Twelve spaces, 19 trebles, 4 spaces, 13 trebles, (1 space, 4 trebles) twice, 6 spaces, 7 trebles, 4 spaces, (10 trebles, 1 space, 4 trebles, 1 space) 3 times, 10 trebles, 4 spaces, 7 trebles, 3 spaces, 4 trebles, 16 spaces, 7 trebles, 15 spaces, turn.

43. Sixteen spaces, 4 trebles, 2 spaces, 4 trebles, 1 space, 4 trebles, 8 spaces, 7 trebles, (2 spaces, 4

trebles) twice, 3 spaces, 4 trebles, 11 spaces, 4 trebles, 5 spaces, 4 trebles, 4 spaces, 7 trebles, (1 space, 4 trebles) twice, 6 spaces, (4 trebles, 1 space) twice, 13 trebles, 3 spaces, 19 trebles, 13 spaces, turn.

44. Thirteen spaces, 7 trebles, 1 space, (13 trebles, 2 spaces) twice, 4 trebles, 6 spaces, 7 trebles, 6 spaces, (4 trebles, 5 spaces) twice, (4 trebles, 2 spaces) twice, 4 trebles, 4 spaces, 4 trebles, 1 space, 7 trebles, 1 space, 4 trebles, 1 space, 13 trebles, 8 spaces, 10 trebles, 1 space, 4 trebles, 1 space, 7 trebles, 13 spaces, turn.

45. Fourteen spaces, (4 trebles, 1 space) twice, 7 trebles, 10 spaces, 4 trebles, 2 spaces, 7 trebles, 1 space, 4 trebles, 2 spaces, 4 trebles, 1 space, 7 trebles 1 space, 4 trebles, 1 space, 16 trebles (1 space, 10 trebles, 1 space 4 trebles) twice, (1 space, 7 trebles) twice, 1 space, 4 trebles, 6 spaces, 4 trebles, 2 spaces, 7 trebles, 1 space, 7 trebles, (1 space, 10 trebles) twice, 13 spaces, turn.

46. Thirteen spaces, 13 trebles, (1 space, 7 trebles) 3 times, 3 spaces, 4 trebles, 4 spaces, 7 trebles, 7 spaces, 4 trebles, 5 spaces, 4 trebles, 7 spaces, 10 trebles, 1 space, 4 trebles, 6 spaces, 10 trebles, 2 spaces, 4 trebles, 13 spaces, 4 trebles, 1 space, 7 trebles, 15 spaces, turn.

47. Sixteen spaces, 4 trebles, 1 space, 4 trebles, 2 spaces, 4 trebles, 1 space, 4 trebles, 11 spaces, 4 trebles, 3 spaces, 4 trebles, 6 spaces, 10 trebles, 1 space, 13 trebles, (5 spaces, 4 trebles) twice, 1 space, 7 trebles, (2 spaces, 4 trebles) twice, 1 space, 4 trebles, 3 spaces, (7 trebles, 1 space) twice, 19 trebles, 14 spaces, turn.

48. Fifteen spaces, 16 trebles, 1 space, 4 trebles, 1 space, 7 trebles, 3 spaces, 4 trebles, 1 space, 4 trebles, 2 spaces, 7 trebles, 2 spaces, 4 trebles, 2 spaces, (4 trebles, 1 space, 10 trebles, 1 space) twice, 25 trebles, 2 spaces, 10 trebles, (1 space, 4 trebles) twice, 1 space, 7 trebles, 11 spaces, 10 trebles, (1 space, 4 trebles) twice, 16 spaces, turn.

49. Fifteen spaces, 4 trebles, 1 space, 4 trebles, 3 spaces, 7 trebles, 11 spaces, 4 trebles, 6 spaces, 13 trebles, 1 space, 7 trebles, 1 space, 16 trebles, (5 spaces, 4 trebles) twice, 4 spaces, 4 trebles, (1 space, 4 trebles) twice, 7 spaces, 10 trebles, 1 space, 7 trebles, 18 spaces, turn.

50. Twenty spaces, 4 trebles, 1 space, 4 trebles, 2 spaces, 7 trebles, 5

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spaces, 7 trebles, 3 spaces, 7 trebles, 4 spaces, 4 trebles, 5 spaces, (4 trebles, 1 space) twice, 13 trebles, 1 space, 22 trebles, 1 space, 7 trebles, 1 space, 4 trebles, 1 space, 7 trebles, 10 spaces, 7 trebles, 3 spaces, 7 trebles, 16 spaces turn.

51. Eighteen spaces, 4 trebles, 2 spaces, 4 trebles, 3 spaces, 4 trebles, 6 spaces, 7 trebles, 8 spaces, 13 trebles, 1 space, 4 trebles, 1 space, 10 trebles, 4 spaces, 4 trebles, 1 space, 10 trebles, (1 space, 4 trebles) twice, 6 spaces, 4 trebles, 1 space, 7 trebles, 3 spaces, 10 trebles, 3 spaces, 19 trebles, 16 spaces, turn.

52. Thirteen spaces, 19 trebles, (1 space, 4 trebles) twice, 3 spaces, (7 trebles, 2 spaces) twice, 4 trebles, (1 space, 7 trebles) twice, 2 spaces, 4 trebles, 8 spaces, 7 trebles, 2 spaces, 16 trebles, 4 spaces, 7 trebles, 2 spaces, 4 trebles, 3 spaces, 7 trebles, 4 spaces, 7 trebles, 3 spaces, 4 trebles, 1 space, 4 trebles, 19 spaces, turn.

53. Eighteen spaces, 4 trebles, 1 space, 7 trebles, 1 space, 4 trebles, 1 space, 7 trebles, 3 spaces, 7 trebles, 2 spaces, 4 trebles, 7 spaces, 10 trebles, 2 spaces, 4 trebles, 2 spaces, 13 trebles, 1 space, 10 trebles, 14 spaces, 4 trebles, 2 spaces, 7 trebles, 2 spaces, 4 trebles, 1 space, (7 trebles, 2 spaces) twice, 19 trebles, 11 spaces, turn.

54. Twelve spaces, 28 trebles, 4 spaces, 7 trebles, 1 space, 7 trebles, 5 spaces, 49 trebles, 1 space, 13 trebles, 1 space, 4 trebles, 2 spaces, 13 trebles, 1 space, 16 trebles, 5 spaces, 7 trebles, 3 spaces, 4 trebles, 1 space, 7 trebles, 22 spaces, turn.

55. Twenty-one spaces, 4 trebles, 2 spaces, 7 trebles, 2 spaces, 40 trebles, 1 space, 16 trebles, 1 space, 4 trebles, 1 space, 10 trebles, 1 space, 76 trebles, 2 spaces, 10 trebles, 2 spaces, 19 trebles, 14 spaces, turn.

56. Twenty-two spaces, 7 trebles, 2 spaces, 67 trebles, 8 spaces, 4 trebles, 1 space, 19 trebles, 1 space, 46 trebles, 26 spaces, turn.

57. Twenty-five spaces, 31 trebles, 9 spaces, 13 trebles, 2 spaces, 10 trebles, 1 space, 7 trebles, 6 spaces, 7 trebles, 8 spaces, 28 trebles, 25 spaces, turn.

58. Twenty-four spaces, 13 trebles, 6 spaces, 22 trebles, 1 space, 7 trebles, 1 space, 4 trebles, 1 space, 10 trebles, 2 spaces, 16 trebles, 7 spaces, 16 trebles, 5 spaces, 25 trebles, 24 spaces, turn.

59. Twenty-four spaces, 16 trebles, 3 spaces, 10 trebles, 3 spaces, 13 trebles, 2 spaces, 13 trebles, (1 space, 16 trebles) twice, 2 spaces, 7 trebles, 1 space, 7 trebles, (2 spaces, 10 trebles) twice, 2 spaces, 13 trebles, 23 spaces, turn.

60. Twenty-three spaces, 10 trebles, 2 spaces, 16 trebles, 2 spaces, 13 trebles, 3 spaces, 7 trebles, 1 space, 28 trebles, 1 space, 10 trebles, 1 space, 13 trebles, (1 space, 10 trebles) twice, 1 space, 4 trebles, 1 space, 10 trebles, 2 spaces, 10 trebles, 24 spaces, turn.

61. Twenty-five spaces, 10 trebles, 1 space, 13 trebles, (1 space, 16 trebles) twice, 4 spaces, 7 trebles, 1 space, 16 trebles, 1 space, 10 trebles, 1 space, 7 trebles, 1 space, 16 trebles, 2 spaces, 13 trebles, 3 spaces, 13 trebles, 23 spaces, turn.

62. Nineteen spaces, 4 trebles, 4 spaces, 22 trebles, 3 spaces, 7 trebles, 6 spaces, 7 trebles, 1 space, 13 trebles, 2 spaces, 16 trebles, 1 space, 13 trebles, 2 spaces, 4 trebles, 3 spaces, 7 trebles, 1 space, 31 trebles, 26 spaces, turn.

63. Fifteen spaces, 4 trebles, 8 spaces, 4 trebles, 3 spaces, 10 trebles, 1 space, 13 trebles, 1 space, 7 trebles, 2 spaces, 4 trebles, 2 spaces, 22 trebles, 2 spaces, 7 trebles, (1 space, 10 trebles) twice, 1 space, 25 trebles, 4 spaces, 7 trebles, 19 spaces, turn.

64. Nineteen spaces, 10 trebles, 2 spaces, 4 trebles, 5 spaces, (16 trebles, 1 space) twice, 13 trebles, 3 spaces, 10 trebles, 1 space, 7 trebles, 1 spaces, 4 trebles, 3 spaces, 7 trebles, 2 spaces, 4 trebles, 2 spaces, 7 trebles, 1 space, 10 trebles, 1 space, 7 trebles, 4 spaces, 4 trebles, 8 spaces, 7 trebles, 15 spaces, turn.

65. Fifteen spaces, 10 trebles, 6 spaces, 4 trebles, (1 space, 10 trebles) twice, (1 space, 13 trebles) twice, 1 space, 19 trebles, 1 space, 4 trebles, 2 spaces, 16 trebles, 1 space, 4 trebles, (1 space, 7 trebles) twice, 1 space, 19 trebles, 1 space, 10 trebles, 2 spaces, 7 trebles, 1 space, 13 trebles, 19 spaces, turn.

66. Twenty spaces, 13 trebles, 1 space, 4 trebles, 2 spaces, 13 trebles, 4 spaces, 4 trebles, 1 space, (7 trebles, 2 spaces) twice, 13 trebles, 2 spaces, 4 trebles, 2 spaces, 19 trebles, 1 space, 22 trebles, 2 spaces, 19 trebles, 2 spaces, 4 trebles, 4 spaces, 4 trebles, 3 spaces, 13 trebles, 14 spaces, turn.

67. Fourteen spaces, 7 trebles, 1

space, 7 trebles, 2 spaces, 7 trebles, 5 spaces, 19 trebles, 1 space, 7 trebles, 1 space, 4 trebles, 3 spaces, 7 trebles, 2 spaces, 31 trebles, 1 space, 10 trebles, 2 spaces, 7 trebles, (1 space, 13 trebles) twice, (1 space, 7 trebles) twice, 2 spaces, 7 trebles, 22 spaces, turn.

68. Nineteen spaces, 7 trebles, 3 spaces, 7 trebles, 2 spaces, 7 trebles, 1 space, 19 trebles, 1 space, 4 trebles, 1 space, 13 trebles, 2 spaces, 22 trebles, (1 space, 10 trebles) twice, 1 space, 19 trebles, 1 space, 4 trebles, 2 spaces, 4 trebles, 3 spaces, 7 trebles, 4 spaces, 10 trebles, 2 spaces, 7 trebles, 1 space, 7 trebles, 14 spaces, turn.

69. Fourteen spaces, (7 trebles, 1 space) twice, 13 trebles, 2 spaces, 4 trebles, 1 space, 22 trebles, 2 spaces, 19 trebles, 1 space, 10 trebles, 1 space, 13 trebles, 1 space, 19 trebles, 3 spaces, 19 trebles, 1 space, 7 trebles, 2 spaces, 7 trebles, 1 space, 7 trebles, 4 spaces, 7 trebles, 1 space, 13 trebles, 17 spaces, turn.

70. Seventeen spaces, 22 trebles, 5 spaces, (4 trebles, 1 space) 3 times, 7 trebles, 1 space, 7 trebles, 2 spaces, 16 trebles, 4 spaces, 7 trebles, 1 space, 25 trebles, 3 spaces, 10 trebles, 1 space, 7 trebles, 1 space, 16 trebles, 2 spaces, 7 trebles, (1 space, 13 trebles) twice, 15 spaces, turn.

71. Sixteen spaces, 10 trebles, 1 space, 13 trebles, 1 space, 10 trebles, 3 spaces, 10 trebles, 1 space, 22 trebles, 2 spaces, (16 trebles, 1 space) twice, (7 trebles, 1 space) 4 times, 4 trebles, 1 space, 7 trebles, 1 space, 4 trebles, 2 spaces, (4 trebles, 1 space) twice, 34 trebles, 15 spaces, turn.

72. Fourteen spaces, 13 trebles, 4 spaces, 13 trebles, 1 space, 4 trebles, 3 spaces, 4 trebles, 1 space, 7 trebles, 1 space, 16 trebles, 1 space, 7 trebles, 3 spaces, 10 trebles, 2 spaces, 10 trebles, 3 spaces, (13 trebles, 1 space) 3 times, 7 trebles, 3 spaces, 10 trebles, 2 spaces, 10 trebles, 1 space, 7 trebles, 17 spaces, turn.

73. Fourteen spaces, 10 trebles, 2 spaces, 4 trebles, 1 space, 7 trebles, 2 spaces, 4 trebles, 1 space, 4 trebles, 3 spaces, 16 trebles, 1 space, 7 trebles, 1 space, 10 trebles, 1 space, 4 trebles, 3 spaces, 10 trebles, 3 spaces, 7 trebles, 1 space, 10 trebles, 2 spaces, (7 trebles, 1 space) twice, 10 trebles, 2 spaces, (4 trebles, 1 space) twice, 4 trebles, 2 spaces, (10 trebles, 1

space) twice, 13 trebles, 14 spaces, turn.

74. Fourteen spaces, 13 trebles, 1 space, 10 trebles, 1 space, 7 trebles, 1 space, 4 trebles, 2 spaces, (4 trebles, 1 space) twice, 16 trebles, 4 spaces, 7 trebles, 2 spaces, 7 trebles, 1 space, 10 trebles, 1 space, 7 trebles, 1 space, 10 trebles, 2 spaces, 4 trebles, 1 space, 19 trebles, 1 space, 16 trebles, 3 spaces, 4 trebles, 1 space, 4 trebles, 3 spaces, 7 trebles, 1 space, 19 trebles, 13 spaces, turn.

75. Twenty-one spaces, 4 trebles, 4 spaces, 4 trebles, 5 spaces, 10 trebles, 2 spaces, 16 trebles, 2 spaces, 4 trebles, (1 space, 10 trebles) 3 times, 1 space 7 trebles 2 spaces) twice, 4 trebles, 2 spaces, 7 trebles, 4 spaces, 4 trebles, 1 space, 10 trebles, 2 spaces, 4 trebles, 1 space, 10 trebles, 2 spaces, 7 trebles, 15 spaces, turn.

76. Eighteen spaces, 7 trebles, 2 spaces, 13 trebles, 4 spaces, 4 trebles, 6 spaces, 10 trebles, 2 spaces, 7 trebles, 1 space, 19 trebles, 1 space, 7 trebles, 1 space, 4 trebles, 1 space, 10 trebles, 1 space, 4 trebles, 3 spaces, 10 trebles, 1 space, 7 trebles, 3 spaces, 4 trebles, 4 spaces, 4 trebles, 2 spaces, 7 trebles, 1 space, 13 trebles, 17 spaces, turn.

77. Fifteen spaces, 13 trebles, 1 space, 4 trebles, (3 spaces, 7 trebles) twice, 1 space, 4 trebles, 1 space, 10 trebles, 4 spaces, 4 trebles, 2 spaces, 4 trebles, 5 spaces, 13 trebles, 2 spaces, 13 trebles, 1 space 10 trebles, 2 spaces, 10 trebles, 4 spaces, 4 trebles, 2 spaces, 4 trebles, -:- 3 spaces, 16 trebles, 2 spaces, 7 trebles, 17 spaces, turn.

78. Like 77th back to -:-, (7 trebles, 2 spaces) twice, 10 trebles, 2 spaces, 7 trebles, 1 space, 4 trebles, 1 space, 10 trebles, 2 spaces, 13 trebles, 5 spaces, 4 trebles, 2 spaces, 4 trebles, 1 space, 4 trebles, 7 spaces, 4 trebles, 2 spaces, 10 trebles, 5 spaces, 7 trebles, 2 spaces, 10 trebles, 14 spaces, turn.

79. Fourteen spaces, 19 trebles, 3 spaces, 13 trebles, 4 spaces, 4 trebles, 2 spaces, 10 trebles, 3 spaces, (4 trebles, 1 space) twice, 4 trebles, 5 spaces, 13 trebles, 4 spaces, (4 trebles, 1 space) twice, 10 trebles, (2 spaces, 7 trebles) twice, 9 spaces, 10 trebles, 2 spaces, 4 trebles, 1 space, 7 trebles, 15 spaces, turn.

80. Seventeen spaces, 7 trebles, 14 spaces, 10 trebles, 2 spaces, (4 trebles, 1 space) twice, 7 trebles, 1 space, 4 treble, 7 spaces, 7 trebles, 5 spaces, 7 trebles, 3 spaces, 4 trebles, 2 spaces, 16 trebles, 2 spaces, 10 trebles, 1 space, 4 trebles, 1 space, 13 trebles, 2 spaces, 16 trebles, 14 spaces, turn.

81. Twenty spaces, 13 trebles, 1 space, 22 trebles, 1 space, 19 trebles, 5 spaces, 7 trebles, 5 spaces, 4 trebles, 8 spaces, 4 trebles, 1 space, 7 trebles, (2 spaces, 7 trebles) twice, 15 spaces, 4 trebles, 1 space, 4 trebles, 16 spaces, turn.

82. Thirty-four spaces, 7 trebles, 3 spaces, 4 trebles, 2 spaces, 10 trebles, 15 spaces, 7 trebles, 5 spaces, 10 trebles, 1 space, 7 trebles, 1 space, 16 trebles, 1 space, 7 trebles, 2 spaces, 7 trebles, 20 spaces, turn.

83. Nineteen spaces, 22 trebles, 1 space, 7 trebles, (1 space, 13 trebles) twice, 4 spaces, 4 trebles, 1 space, 4 trebles, 15 spaces, 7 trebles, 2 spaces, 4 trebles, 1 space, 4 trebles, 2 spaces, 7 trebles, 4 spaces, 4 trebles, 29 spaces, turn.

84. Thirty spaces, 7 trebles, 3 spaces, 4 trebles, 1 space, (4 trebles, 2 spaces) twice, 7 trebles, 15 spaces, 4 trebles, 1 space, 4 trebles, 5 spaces, (10 trebles, 1 space) twice, 10 trebles, 2 spaces, 19 trebles, 19 spaces, turn.

85. Nineteen spaces, 13 trebles, 2 spaces, (7 trebles, 1 space) 3 times, 10 trebles, 5 spaces, 4 trebles, 2 spaces, 7 trebles, 14 spaces, 10 trebles, 5 spaces, 4 trebles, 3 spaces, 10 trebles, 30 spaces, turn.

86. Thirty-one spaces, 7 trebles, 3 spaces, 4 trebles, 4 spaces, 4 trebles, 1 space, 7 trebles, 14 spaces, 7 trebles, 3 spaces, 7 trebles, 1 space, 19 trebles, 2 spaces, 22 trebles, 24 spaces, turn.

87. Twenty-four spaces, 7 trebles, 3 spaces, 4 trebles, 2 spaces, 4 trebles, 1 space, 19 trebles, 1 space, 4 trebles, 3 spaces, 7 trebles, 14 spaces, 7 trebles, 1 space, 7 trebles, 2 spaces, 4 trebles, (1 space, 7 trebles) twice, 31 spaces, turn.

88. Twenty-six spaces, 4 trebles, 4 spaces, 7 trebles, 2 spaces, 4 trebles, 1 space, 4 trebles, 3 spaces, 4 trebles, 1 space, 10 trebles, 12 spaces, 7 trebles, 3 spaces, 4 trebles, 2 spaces, 10 trebles, 2 spaces, 4 trebles, 1 space, 7 trebles, 1 space, 19 trebles, 24 spaces, turn.

89. Twenty-five spaces, 19 trebles, 2 spaces, 22 trebles, (1 space, 4 trebles) twice, 2 spaces, 7 trebles, 4 spaces, 10 trebles, 5 spaces, 7 trebles, 3 spaces, 4 trebles, 5 spaces, -:- 4 trebles, 1 space, 4 trebles, 3 spaces, 7 trebles, 27 spaces, turn.

90. Like 89th back to -:-, 4 spaces, 4 trebles, 4 spaces, 10 trebles, 3 spaces, 7 trebles, 1 space, 7 trebles, 3 spaces, 7 trebles, 2 spaces, 10 trebles, 2 spaces, (13 trebles, 1 space) twice, 10 trebles, 26 spaces, turn.

91. Twenty-five spaces, (10 trebles, 1 space) twice, 7 trebles, 1 space, 4 trebles, 5 spaces, 7 trebles, 3 spaces, 7 trebles, 2 spaces, 4 trebles, 1 space, 10 trebles, 3 spaces, 7 trebles, 3 spaces, 16 trebles, 3 spaces, -:- 4 trebles, 3 spaces, 10 trebles, 27 spaces, turn.

92. Like 91st back to -:-, 2 spaces, 22 trebles, 2 spaces, 7trebles, 3 spaces, 4 trebles, (1 space, 10 trebles) twice, 9 spaces, 4 trebles, 2 spaces, 7 trebles, 1 space, 22 trebles, 25 spaces, turn.

93. Twenty-five spaces, 37 trebles, 11 spaces, 19 trebles, 1 space, 4 trebles, 2 spaces, 4 trebles, 3 spaces, 33 trebles, 2 spaces, 4 trebles, 1 space, 7 trebles, 1 space, 10 trebles, 27 spaces, turn.

94. Twenty-seven spaces, 10 trebles, 2 spaces, 4 trebles, 6 spaces, (4 trebles, 1 space) twice, 4 trebles, 3 spaces, 13 trebles, 1 space, 16 trebles, 10 spaces, 7 trebles, 2 spaces, 16 trebles, 1 space, 13 trebles, 25 spaces, turn.

95. Twenty-six spaces, 7 trebles, 3 spaces, 10 trebles, 3 spaces, 4 trebles, 13 spaces, 22 trebles, 3 spaces, 10 trebles, 2 spaces, 4 trebles, 6 spaces, 4 trebles, 3 spaces, 4 trebles, 28 spaces, turn.

96. Twenty-four spaces, 4 trebles, 4 spaces, 4 trebles, 2 spaces, 4 trebles, 5 spaces, 7 trebles, 3 spaces, 4 trebles, 1 space, 7 trebles, 2 spaces, 31 trebles, 16 spaces, 4 trebles, 30 spaces, turn.

97. Twenty-four spaces, 10 trebles, 2 spaces, 4 trebles, 13 spaces, 16 trebles, (1 space, 10 trebles, 1 space, 7 trebles) twice, 3 spaces, 7 trebles, 5 spaces, (4 trebles, 1 space) twice, -:- 4 trebles, 2 spaces, 7 trebles, 25 spaces, turn.

98. Like 97th back to -:-, 1 space, 4 trebles, 7 spaces, 4 trebles, 5 spaces, 13 trebles, 2 spaces, 7 trebles, 4 spaces, 7 trebles, 1 space, 4 trebles, 1 space, 7 trebles, 10 spaces, 7 trebles, 1 space, 13 trebles, 25 spaces, turn.

99. Twenty-eight spaces, 4 trebles, 2 spaces, 4trebles, 9 spaces, 19

An Afghan or Carriage-Robe for the Baby, Easy To Make and Dainty

By PEARL M. BRUMBACH

Materials required are eight balls of fourfold Germantown, pink (or blue, as preferred), three balls of white silk-and-wool, one ounce each of pink and white shetland, and a bone crochet-hook, No. 3. Using the Germantown, make a chain of 135 stitches, turn.

Yarn over, miss 2 stitches of chain, insert hook in next, yarn over and draw through, over and draw up another loop in the same stitch, over and draw up a loop in next stitch, over and draw through all the loops (7) now on the needle, forming a cluster- or bean-stitch, chain 1, -:- over, draw up a loop in next stitch, over, draw up a loop in same stitch, over, draw up a loop in next stitch, over, draw through all the loops, as before, chain 1, and repeat from -:- the length of chain, ending with 1 treble in last stitch.

The center of the afghan is made entirely in this stitch, and is 61 "beans" in width; for a larger robe one has simply to add to the foundation - chain 2 stitches for each additional bean-stitch. Each row should be begun with 3 chain, or a chain corresponding in length to the bean-stitch, in order to keep the edge straight and afford a foundation for the border, and the same number of clusters or beans should be preserved throughout - 61 in each row. The afghan shown has 101 rows, but may be made longer or shorter, as desired, in proportion to its width.

For the border: Using the silk-and-wool yarn work 4 rows of doubles, widening at corners by making 2 doubles in same place, in order to prevent drawing and keep the work flat and even; with the pink work 1 row of doubles, taking up both veins of threads of each stitch, always, to avoid a ridge, then 4 more rows of the white. Finish with a shell-scallop of the pink as follows: A double in double, chain 1, miss 3 doubles, 5 trebles in next, chain 1, miss 3; repeat.

At center of the afghan is fastened a large rose, and at each corner a smaller one made as follows: Using the pink shetland single, make a

chain of 7 stitches, join.

1. Ch 6, (tr in ring, ch 3) 4 times, join to 3d of 6 ch, making 5 sp in all.

2. Fill each sp with 1 d c, 2 tr and 1 dc.

3. (Ch 6, fasten between petals, letting the ch pass at the back) 5 times.

4. Fill each ch with 1 dc, 5 tr, 1 dc; fasten off.

For the large rose: Like small rose through 1st row.

2. Fill each ch with 1 dc, 3 tr and 1 dc.

3. Like 3d row of small rose.

4. Fill each ch with 1 dc, 2 tr, 2 d tr, 2 tr and 1 dc.

5. (Ch 9, fasten between petals, letting ch pass at back) 5 times.

6. Fill each ch with 1 dc, 2 tr, 4 d tr, 2 tr and 1 dc; join to the dc between petals and fasten off.

The petals of both large and small roses are all edged with the white shetland, working 1 dc in each st.

Sew a small rose at each corner of afghan, counting 10 rows or bean-stitches from the edge, both ways, and the large rose in center, leaving the petals free. This addition gives a very pretty effect, and the roses are very quickly and easily made.

Afghan or Carriage-Robe in Crochet

Detail of Corner
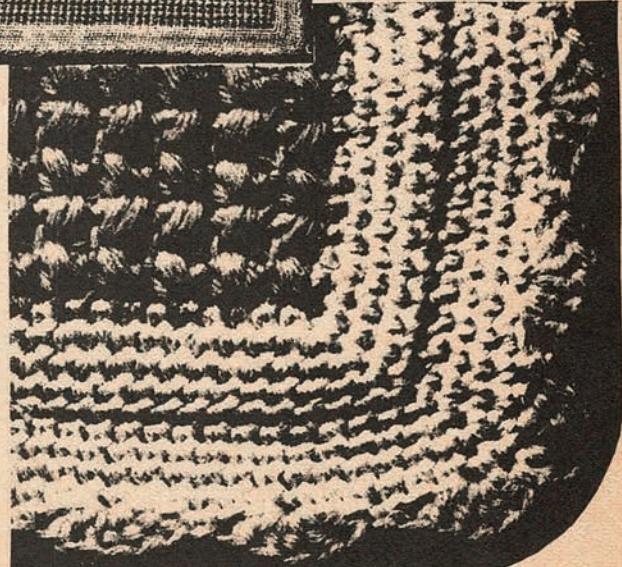
A Dainty Camisole

An Especially Pretty Chemise or Combination
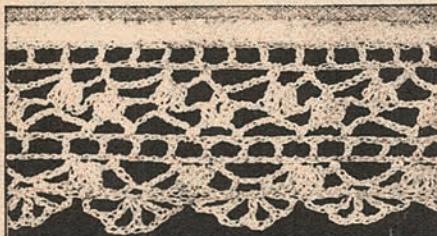
Lace for Camisole-Yoke
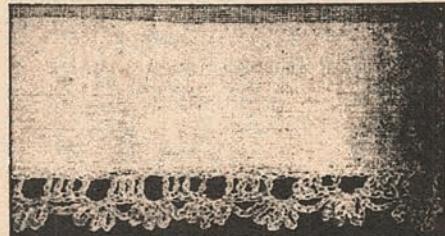
Edging to Finish Ruffle of Chemise

Lacy Lingerie from another era

A DAINTY CAMISOLE

The camisole-yoke which meets on each shoulder in points, to be held by lingerie clasps, if desired, is a favorite model for embroidery as well as other varieties of needlecraft. For the pretty camisole illustrated a strip of nainsook eight and one-half inches wide and thirty-eight inches long was used, these dimensions to be varied according to size needed. Seam the ends together, finish one edge with a narrow hem, the other with a half-inch hem for a drawcasing in which to run an elastic tape, for the waist. Edge the narrow hem with a band of insertion. The triangular pieces, four in number, which form the yoke, are finished with the narrow hem, and bordered on two sides with lace matching the insertion, the remaining side being whipped to the insertion at top of body, leaving a space of four or five inches for underarm. The simple but showy embroidery is done with a delicate shade of blue and pink, the latter for the flower-petals, in loopstitch and for the stems in outline-stitch, the blue for the French knots. The entire effect is as dainty as possible, and one can easily imagine this pretty camisole just "shimmering through" the sheer blouse with which it is to be worn as an underwaist.

For the insertion: Using No. 70 crochet-thread, make a chain long enough to extend easily around the top of the body; and right here it may be suggested that, if extra

fullness is desired, the edge of hem may be gathered slightly before sewing on the insertion. Join the ends of chain, taking care not to twist it.

1. Chain 5, -:- miss 2 of chain, 1 treble in next, chain 2; repeat from -:- and join last 2 chain to 3d of 5 chain. If preferred, instead of making the long chain, chain 8 and put a treble in the 1st stitch of chain for 1st mesh or space; then -:- turn, chain 5, a treble in 3d stitch of chain, and repeat from -:- until you have the number of spaces required; join the ends.

2. A double under 2 chain, -:- chain 5 a double under next 2 chain, chain 7, miss 1 space, a double under next 2 chain; repeat around, alternating the short and long chains and join last 7 chain where 1st 5 chain started.

4, 5. Same as 1st and 2d rows, making a second strip.

6. Join the strips as follows: After joining last 7 chain of 2d strip, slip under following 5 chain, 2 trebles under this chain (chain 3 for 1st treble of the row), -:- a double under 7 chain of 1st strip, 2 trebles under same 5 chain, chain 2, 2 trebles under 5 chain of 1st strip, a double under 7 chain of 2d strip, 2 trebles under same 5 chain (of 1st strip), chain 2, 2 trebles under 5 chain of 2d strip, and repeat from -:-.

For the lace: Make the insertion as described; then for the edge proceed as follows:

1. Same as 2d row of insertion.

2. Slip under 5 chain, 4 trebles (chain 3 for 1st treble or row) under same chain -:- chain 2, a double under 7 chain, chain 2, a double under same chain, chain 2, 4 trebles under 5 chain; repeat around, joining last 2 chain to top of 3 chain.

3. Slip to loop of 2 chain, chain 6, a treble under same 2 chain, (chain 3, a treble under same chain) 3 times, -:- a treble in next loop of 2 chain, (chain 3, a treble in same loop) 4 times; repeat from -:- to end.

-:--:--:-

ESPECIALLY PRETTY CHEMISE

An especially pretty chemise, or combination, has a yoke of filet-crochet with a dainty bit of white embroidery in eyelet-and-solid work. The daisy petals are in padded satin-stitch, and the remainder of the design consists entirely of eyelets in circles and curving lines, with a single eyelet at center of each floweret. The yoke has a pointed front, with back and shoulder straps of the straight insertion. Using No. 70 crochet thread or a size that will give 8 or 9 spaces to the inch, according to one's own method of work, make a chain of 36 stitches commencing at center of back.

1. Miss 3, 3 trebles in 3 stitches, (chain 2, miss 2, 1 treble, forming a space) 9 times, 3 more trebles, turn.

2. Seven trebles (chain 3 for 1st) 7 spaces, 7 trebles, turn.

3. Edge (of chain 3, 3 trebles in 3 trebles); 1 space, 4 trebles (counting all), 5 spaces, 4 trebles, 1 space, edge (of 3 trebles in 3 trebles, 1 in top of 3 chain, turn).

4. Edge: 2 spaces, 16 trebles, 2 spaces, edge.

5. Edge: 1 space, (4 trebles, 1 space) 4 times; edge.

6. 7. 8. Like 4th, 3d, and 2d rows.

9. Edge; 9 spaces; edge.

10. Edge; 4 spaces, 7 trebles, 3 spaces; edge.

11. Edge: 2 spaces, 7 trebles, 1 space, 4 trebles, 3 spaces, edge.

12. Edge: 2 spaces, 7 trebles, 2 spaces, 4 trebles, 2 spaces, edge.

13. Edge: 6 spaces, 4 trebles, 2 spaces; edge.

14. Like 13th, reversed.

15. Edge: 5 spaces, 7 trebles 2 spaces, edge.

16. Edge: 3 spaces, 7 trebles, 4 spaces; edge.

17. Edge; 3 spaces, 10 trebles, 3 spaces; edge.

18. Edge; 4 spaces, 10 trebles, 2 spaces; edge.

19. Like 15th, reversed.

20. Like 15th.

21. Like 19th.

22. Like 10th row.

23. Edge; 1 space, 4 trebles, 1 space, 10 trebles, 3 spaces, edge.

24. Chain 3, 6 trebles, 1 space, 7 trebles, 2 spaces, 4 trebles, 1 space, 7 trebles, turn.

25. Chain 3, 33 trebles, turn.

26 to 41. Same as 24th back to 11th row.

42. Edge; 4 spaces, 4 trebles, 4 spaces; edge.

43. Two spaces (chain 5, treble in next treble for 1st space), 4 trebles, 7 spaces; edge.

44. Edge; 6 spaces, 10 trebles, 1 space, turn.

45. Two spaces, 4 trebles, 1 space, 10 trebles, 3 spaces; edge.

46. Edge, 2 spaces (4 trebles, 3 spaces) twice, turn.

47. (Four trebles, 3 spaces) 3 times, 7 trebles, turn.

48. Edge; 1 space, 7 trebles, (1 space, 4 trebles) twice, 3 spaces, turn.

49. Four spaces, 4 trebles, 1 space, 4 trebles, 3 spaces; edge.

50. Seven trebles, 2 spaces, 4 trebles, 6 spaces, turn.

51. Five spaces, 4 trebles, 2 spaces, 4 trebles, 1 space; edge.

52. Like 25th row.

Now repeat from 1st to 41st row, inclusive, work from 2d to 9th row, to complete the underarm band, then like 52d to 34th, reversing the order of rows. With next row begins the point, which in the model was made separately and whipped to insertion, it is easily made in one piece, however.

1. Like 33d row.

2. Widen thus: Chain 6, a treble in 5th and 6th stitches of chain from hook, treble in treble and continue insertion like 32d row.

3. Insertion like 31st row, ending with 7 trebles, turn.

4. Widen, 7 trebles, and continue like 30 row. There seems no necessity for further reference to the insertion; the order of rows is reversed, as indicated to 1st, then repeated from 2d row. Directions which follow are for the point only.

5. One space, 7 trebles (last 3 under chain) turn.

6. Widen, 4 trebles, 2 spaces.

7. Three spaces, 7 trebles, (last 3 under chain). turn.

8. Widen, 4 trebles, 4 spaces.

9. Three trebles, (1 space, 7 trebles) twice, turn.

10. Widen, 4 trebles, 1 space, 13 trebles, 1 space.

11. Six trebles, 3 spaces, 13 trebles, turn.

12. Widen, 7 trebles, 7 spaces.

13. Eight spaces, 10 trebles, turn.

14. Widen, 7 trebles, 3 spaces, 7 trebles, 4 spaces.

15. Three spaces, 4 trebles, 1 space, 7 trebles, 2 spaces, 4 trebles, 1 space, 7 trebles, turn.

16. Widen, 13 trebles, 2 spaces, 4 trebles, 2 spaces, 7 trebles, 2 spaces.

17. Three trebles, 1 space, 4 trebles, 5 spaces, 4 trebles, 4 spaces, 7 trebles, turn.

18. Widen, 4 trebles, 11 spaces, 4 trebles, 2 spaces.

19. Two spaces, 7 trebles, 11 spaces, 4 trebles, turn.

20. Widen, 4 trebles, 2 spaces, 10

trebles, 5 spaces, 7 trebles, 3 spaces.

21. Three spaces, 10 trebles, 4 spaces, 7 trebles, 1 space, 4 trebles, 2 spaces, 4 trebles, turn.

22. Widen, 4 trebles, 5 spaces, 7 trebles, 2 spaces, 10 trebles, 3 spaces, 3 trebles.

23. Five spaces, 7 trebles, 2 spaces, 7 trebles, 4 spaces, 10 trebles, turn.

24. Widen, 10 trebles, 4 spaces, 7 trebles, 2 spaces, 7 trebles, 5 spaces.

25. Three trebles, 4 spaces, 7 trebles, 1 space. 10 trebles, turn.

26. Chain 6, slip over 3 stitches, leaving 3 chain for a treble, then 3 trebles in 3 trebles, 8 spaces, 7 trebles, 2 spaces, 7 trebles, 4 spaces.

27. Three spaces, 10 trebles, 1 space, 4 trebles, (4 spaces, 7 trebles) twice, last 3 trebles on the 3 chain at end, turn.

28. Four trebles, 3 spaces, 19 trebles, 3 spaces, 4 trebles, 2 spaces, 7 trebles, 1 space, 3 trebles.

29. Fifty-one trebles, 2 spaces, 4 trebles.

The pattern now reverses from the 28th row, the 30th row being like 28th, 31st same as 27th, and so on, only that you narrow instead of widening; this may be done at beginning of a row by making a chain of 3 stitches and working a treble in 4th treble, or by slipping over 3 trebles and making a chain of 3 for the 1st following treble. Continue with the insertion, as directed, reversing the order of rows to center of back, where the last row is neatly joined to 1st.

For the shoulder-straps: Fasten in
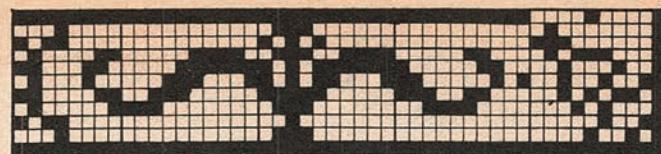
Half of Front and Shoulder-Strap, Chemise-Yoke

Point of Chemise-Yoke
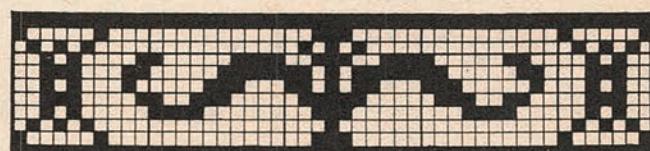
Underarm Section of Chemise-Yoke

top of 3 chain at beginning of 37th row, counting back from middle of point; make the edge, as for insertion, putting the 3 trebles under 3 chain, then 9 spaces; edge. Turn, and repeat from 10th to 41st row; then work from 2d to 41st row, and join to the back, covering 42d to 52d rows, inclusive. Make the other strap to correspond.

Finish the edge all around with triple picots, as follows: A double under 3 chain at beginning of a row, chain 3, fasten in same place, chain 4, fasten, chain 3, fasten, all in same place, chain 3, miss next row, and

repeat. If a beading is wanted around neck and sleeves, make an extra row of spaces, then add the row of triple picots.

Finish the edge of the ruffle, after making the inch-wide hem, with this little edging: Make a chain the length required. It is well to leave a length of thread so that the chain may be added to if required.

1. Chain 3, 3 trebles in next 3 stitches, -:- Chain 2, miss 2, 4 trebles; repeat, joining last 2 chain to top of 3 chain.

22. A triple picot under 2 chain, chain 5, miss 4 trebles; repeat.
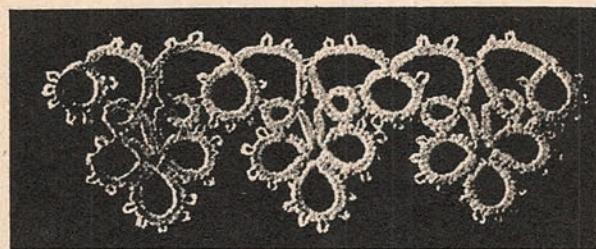
A Border for Doilies, Handkerchiefs or Lingerie

HANKIE BORDER

Use crochet-thread suited to your purpose; No. 15 or No. 20 is not too coarse for doilies, No. 5 or No. 10 for guest-towels, while No. 100 may be used for handkerchiefs or undergarments of fine material.

Commence with a ring of 4 double knots, picot, (2 double knots, picot) 6 times, 4 double knots, close; a chain of 6 double knots, picot, (3 double knots, picot) twice, 6 double knots; a ring of 4 double knots, join to 6th

picot of large ring, 4 double knots, picot, 4 double knots, close; a chain of 6 double knots; a ring of 4 double knots, join to 2d picot of preceding small ring, (2 double knots, picot) 6 times, 4 double knots, close; a 2d ring like last, joining to latter by 1st side picot; a 3d ring, the same, joining as directed, the 3 rings forming a cloverleaf; then a chain of 6 double knots; a ring of 4 double knots, join to last picot of preceding large ring (3d of cloverleaf), 4 double knots, picot, 4 double knots, close; a chain of 6 double knots, join to last picot of 1st long chain, (3 double knots, picot) twice, 6 double knots; a ring of 4 double knots, picot, 2 double knots, join to 2d picot of preceding small ring, finish the large ring same as 1st, and repeat.

Handbag in Macrame. No. 1. By Maude Beach

Handbags
in
Macrame

By FRANCES J. MORRIS
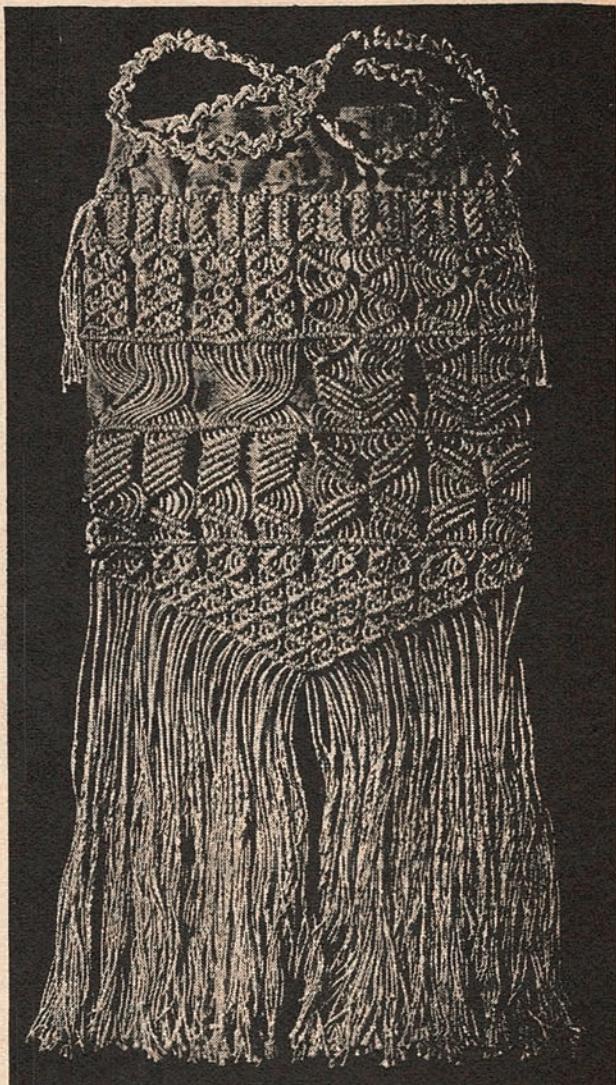
Handbag in Macrame. No. 2. By Maude Beach

The durability of macrame-work is not the least of its recommendations. Once the basic method has been learned, it can be used in a variety of ways. The possibilities are sure to fascinate someone who likes to use her ingenuity to create something original. The designs are woven or knotted by means of horizontal and vertical threads, and the beauty of the work depends largely upon the evenness with which it is done, and this comes with practice, as in other handicrafts.

The first thing to be considered is the cushion, frame, or desk upon which to string the foundation - or horizontal threads. The writer uses a desk in preference to either frame or cushion. This is of polished wood, with small holes bored at short, even distances across top and ends, close to the edge, these holes serving to

admit small steel or wire brads. Over the brads at the top the vertical or working-threads are looped, while those at the ends serve to hold the foundation-threads tight and even. After being carried around the brads, which must be exactly opposite, the ends of the foundation-threads are wrapped around 3 wooden pegs, at each end on the sides.

A homemade desk or board may be easily patterned after this: take a smooth pine board, say two feet long and sixteen inches wide, and drive steel nails at the ends to hold the foundation-threads, which must not sag during the knotting, but remain straight and true. The upper line of brads or tacks may be omitted if greatest care is taken with the first foundation-thread.

Just as the chain-stitch is the basis of all crochet-work, so the buttonhole-stitch may be called the "fundamental principle" of macrame; and the "Solomon's knot" is as characteristic of the work as is the picot-chain of Irish crochet. A slight variation in the tying of knots and wrapping of bars is really all there is to learn. It is essential, however, that the ability of working equally well with either hand be acquired, as in typewriting, piano-playing or any similar art, and great care must be taken to not move nor loosen the horizontal or foundation-thread that carries the work. There must be as many of these threads as there are horizontal lines in the pattern, and they are generally taken double or of coarser quality than the working-threads. Cut the latter the length required for your pattern; if not sure about this, allow what you know will be sufficient, and work a section through before cutting all. The correct length can then be readily determined.

To knot on, after having strung your desk or cushion with the horizontal threads, double each strand exactly in the middle, put the loop over the foundation-thread at the top, bring it down under, and draw the ends through it, tightening the knot as you do so; or if you find it more convenient, pass the ends upward under the foundation-thread, turn them down over it and through the loop. The effect is the same, the method being a mere matter of preference. For knotting on, and some other parts of the work, a crochet-needle will be found

very convenient, for pulling threads through loops.

To make the single chain: Use two threads, hold the left one straight with the left hand and knot the right thread on it, then hold the right thread straight and knot the left thread on it, using each thread alternately as a leader. To knot one thread on another through the knotting - or working-thread over the leader in a loop, pass the end under the leader and through the loop, and draw up.

Double chain is made in the same way, save that four threads are taken and two used as one, or the thread is used double instead of single.

For Solomon's knot, four threads are also used. Hold the two center threads straight, take the left thread and lay it loosely over the center two, forming a loop at the left side, pick up the right thread, carry it over the one from the left side, under the two center threads, and up through the loop at the left side; draw up, completing half the knot; repeat by taking up the right thread and passing it over the center threads, leaving a loop at right side, take up left thread, pass it over the right, under center threads and up through the loop, and draw up to meet the first half of the knot, completing it.

This knot is varied in many ways. There is the picot-chain, to make which a space of thread is left between the knots, forming a loop or picot when the knots are pushed up together, the plaited chain, in which the first half of the knot is continually repeated, a heavier chain, formed by adding a half knot to the completed knot, and many others.

For each of the pretty bags illustrated sixty-four working-threads are required, each eighty inches long. The first bag has five foundation-threads or cords, as follows: Carry the first, drawing it tight, across the top of your desk or board; the second is stretched from side to side, one inch below the first, the third and fourth one and three-fourths inches below the preceding, and the fifth two inches below. The working-threads may be all knotted on at once, or a sufficient number of them for one section, as preferred. With the first four make a plaited chain; draw the threads under the second foundation-cord, an inch below (the chain having been made

just long enough to cross this inch space easily), each thread coming exactly under the place where it was knotted on, and proceed to knot on to the cord, picking up a thread, carrying it up over the cord, under the same and through the loop that lies below, making what is sometimes called a half hitch. Two of these knots are sometimes made, sometimes but one, depending on the quality of material. The foundation-cord should be well covered, the "overs" lying close together in a firm, even row, but never overlapping. Take the next four threads, use the first at right as a leader, holding it tight across the remaining three threads in a slanting direction, to the left, and knot the second, third and fourth in their order upon it twice; repeat until you have four ribs or bars, all slanting the same way, then draw the four threads under the cord below and knot each twice over it, pushing the knots close to those previously made. Repeat the plaited and ribbed bars alternately to the end.

-:- Using eight threads for a pattern, take the fourth for a leader, hold it in a slanting direction to the right, and knot third, second and first upon it; then take the fifth, hold it to the left and knot sixth, seventh and eighth upon it; returning, knot the same threads on this leader (which is held slantingly to the right) reversing the order; then hold the first leader slantingly to the left and knot as before, bringing the two leaders together in center of pattern where tie them securely. -:- Repeat twice, making three diamonds, which should just fill the space, draw the threads down under the cord and knot them. Repeat the pattern to the end.

Beginning with the ninth thread, bring it to the right and knot twice on the next cord below; to the same with tenth, eleventh, and so on up to the sixteenth in order, pushing the knots close together; now bring the first thread under those already knotted on and knot it next to the sixteenth, working in the same way with the remaining seven threads. For the next pattern of this space, hold eighth thread as leader to the right, and knot preceding seven threads on it; hold ninth thread to left, knotting following seven threads on it, then bring the same

Continued on following page

(continued)

leader to the right, knotting the same threads on it in reverse order; carry first leader to left, knotting the following seven threads on it, and tie the leader where they meet in center of pattern. Make three more ribs like the last, taking first thread at right for leader and slanting to the left, then first thread at left, slanting to the right, and tying in the center. There will be two sets of four ribs each, one slanting left, the other right, and meeting in the center; draw the threads under the cord and knot, then repeat the patterns alternately, making four of each.

Using four threads, make ten plaited knots, or a sufficient length to carry you one third the distance across the lower space; use next four threads in same way, and repeat; take last two threads of first plaited chain and two of next, and work in the same way, then make the third division like first. Draw the threads under and knot to the last cord. If preferred, the chains may be of Solomon's knots, pushed up close together; and if more convenient the different cords may be strung only as you reach them in working out each pattern. Many workers prefer this.

For the point, repeat from -:- to -:- in second space, working the entire length or in sections as your prefer. In next row, drop four threads at the side, take the next thread (the second leader of preceding or upper diamond), knot following three threads upon it, holding it to the left, take first leader of next diamond, bring to the right, cording it as directed with the following threads: -:- take second leader of same diamond, carry it to the left, then the first leader of next diamond to the

right, tying where they meet; repeat from -:- five times. Dropping again four threads at the side, lead next thread to the left, then bring next leader or fourth thread to the right (always knotting remaining three threads upon the leader, as directed), and tie; carry next leader to left, bring next to right, tie, and repeat across point. Continue to work in this way until you have reduced the point to one diamond, make another point in the same way, remove the strip from the board, tie the cords securely and fasten the ends neatly, make a double chain of requisite length, fasten at each side with a tassel of the threads, and line with any pretty material.

The second bag shows a pleasing variation in arrangement. Using the same number of strands or threads, of same length, with foundation-cords also the same, fill the first space in the manner directed. After knotting the second cord, take first thread, hold to the left as leader, slantingly, knot following seven threads on it, then hold same leader to right, knotting as before, and again to left, forming three zigzag ribs; knot the cord below, then taking the eighth thread following as a leader, bring it slantingly to the right, knot preceding seven threads on it, lead to the left, knotting as before, and again to the right, when knot the foundation-cord. Work with next sixteen threads in exactly the same way, and with the next thirty-two threads make four patterns as described for second space of first bag; repeat.

Fill the next space with the same patterns used in third space of first bag, only instead of alternating them, first one then the other, make two of each consecutively.

Hold the first thread of next space to the left as leader, and knot following seven threads on it; repeat

until you have made three ribs, close together, all slanting in the same direction; take the eighth thread following, hold it to right as leader and knot the preceding seven threads on it; repeat to make three ribs or bars slanting downward from left to right; tie the leaders securely at the center, where the third ribs of both sections meet; then carry the first leader downward to the right, knotting the preceding seven threads upon it, make two more ribs in same way, carry second leader to left, knotting the following seven threads on it, make two more ribs the same, and knot all threads on the bar below. Make another pattern like this, then, using 1st of next eight threads as leader, carry it slanting downward to left, knot following seven threads on it; taking first thread now at right as a leader, make another rib in same way, and repeat until you have six ribs in all. Having completed the sixth, carry the leader back to the right, knotting preceding seven threads on it, make another rib in same way, and knot to the cord below. Make three more of these patterns, and repeat the whole.

The point is made as described for the first bag, although it will be very pretty if finished square by the addition of an inch space like that at the upper edge.

Having acquired a general knowledge of the art of knotting, one can make a great many lovely things, originating new combinations to please her own individual fancy. Bands for trimming handsome gowns, collar-and-cuff sets, and all sorts of pretty things, are made of finer threads, purse-silk, linen, crochet-cord, and so on, and new suggestions are eagerly watched for by all who are interested in this recently revived though very ancient work.

" " ? " " ? " "

Query & Quote

Perhaps the rug-makers will like the following suggestion, which I think quite novel: cut your rags according to the thickness of the material; do not wind them, but use a large wooden hook and crochet in chain-stitch. Dampen slightly and press. Lengthen the stitch of your sewing-machine, and stitch in the center of the chain of rags, sewing to a piece of burlap or gunnysack of desired size. In making a round or

oblong rug begin at center, and before sewing on the last row turn the edge of the burlap over on the right side, baste down flat, and sew on the last row; then you will have a neatly finished edge, with no hem visible. In making a rug with square corners, turn the hem and begin at the outer edge to sew on the crocheted chain.
Mrs. M.E.B., Illinois.

-:--:--:-

When hemstitching by hand, try this plan: Wrap a piece of colored

paper around the first finger, sewing it so it will remain in place. The fine threads against the color are much easier to see, and the work does not tax the eyes so greatly.
Mrs. J.M., Georgia
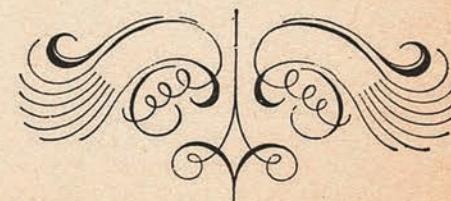
A Charming Border in Genuine Mexican Drawnwork

BY

THERESE

BERNARD

A Detail of the Corner

It can be said of drawnwork, from the simplest hem-stitching to the most elaborate patterns, that it never gets "out of style"

Drawnwork is not difficult to do, and it is adapted to the decoration of so many articles that it is not easy to suggest a limit
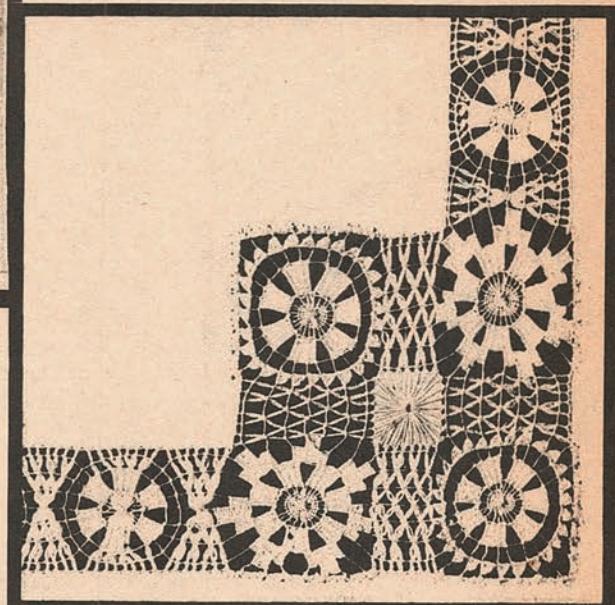
A Charming Border in Mexican Drawnwork

Drawnwork is, without doubt, one of the oldest forms of needle ornamentation known, if not the most ancient, antedating the making of lace by many years. Today there are many varieties, all based on the drawing out of threads and the weaving or embroidering of different designs on those which remain; and in some countries the art has acquired a distinctive national character. Especially is this true of Mexican drawnwork, which is known and admired almost the world over; our sister needlewomen in Mexico have certainly brought their particular phase of this work to a marvelous degree of perfection.

The border of the buffet-cover illustrated is a genuine Mexican-drawnwork design - simple enough for an interested beginner to undertake, yet very attractive. It may be applied to larger linens, a scarf, table-runner, tea-cloth, or what one will, with equally charming effect. The cover pictured, when finished, measures sixteen by twenty-five inches, and has a hem three-fourths inch wide, topped by simple hem-stitching. Take a piece of rather

fine, round-thread linen, as free from starch as possible, allowing an extra inch all around for the hem and turning under. One and three-fourths inches from the edge draw three or four threads, turn and baste the hem to the outer edge of this drawn space, and hemstitch in the usual way, taking four threads to a stitch - the number depending somewhat on the quality of your linen. Leave five-eighths inch, and draw one inch, neatly over-casting or buttonholing the edge which must be cut each side of corner, to allow the drawing of threads both ways. Along the outer edge of this space measure two and one-half inches, each way, starting at the corner, and from this point measure in the same distance; if lightly traced with a pencil the lines should meet at the inner corner; cut this, as directed, one inch each way, and draw threads to the edge, which is also cut and buttonholed, or overcast to prevent raveling, the buttonholing being done later. This gives a corner two and one-half inches square, of four open spaces separated by threads extending from the half-inch square of linen at the center.

Now hemstitch the edges of all drawn spaces, forming the threads into strands; for this the knot-stitch is excellent. Working from right to left, pass the needle under five or six threads, or as many as are taken for a strand, carry the working-thread around the needle to the left, then upward to the right, and pull up the knot carefully; after a little practise the stitch can be made quickly and smoothly, and it is the same "knot" by which the drawn threads are held together in various designs. In making the border illustrated about eight strands are made to the half-inch, and the same threads to each strand on both sides of the drawn space. It is really the "ladder-hemstitch", save that the space is much wider. In hemstitching the strands on each side of the little square of linen at center of corner, pass the needle after each stitch up through the center of the square and out to the edge, taking the next strand; the square is thus covered with threads laid from center to edge.

Having completed the hem-stitching, fasten in at one side of the

A Pretty Cap for a Little Man of Two Years

By VELMA S. COLE

A Pretty Cap for a Little Man of Two Years

MATERIALS required are two balls each of white and baby-blue (or pink, as desired) perle cotton, No. 5, and No. 7 steel hook, or a hook that will carry the thread easily and smoothly. The perle cotton is soft-twisted; saxony, or other fine yarn may be substituted, if desired.

Popcorn-stitch is used, with plain trebles—the latter of white, the popcorn-stitches of color. The entire cap may be of one color, if preferred, but is less effective although more simple. A few instructions regarding the two-color work may be helpful to the inexperienced worker, and if carefully followed there will be no snarling of threads—and temper! When using two threads keep the colored thread at back, or right-hand side of work. Carry this thread along with fingers of the left hand, when working with the white, and cover with the latter, working tightly. Do the same with the white thread when working with color. When changing colors, before and after the popcorn sections, remember to keep the white thread in front.

Commence at center of crown with a chain of 8 stitches, using white thread, join.

1. Chain 4, 22 double trebles in ring, join to top of 4 chain.

2. Tie on the color, * 7 trebles in 1st stitch (chain 3 for 1st treble), drop the stitch on needle, insert hook in top of 1st treble, pick up the dropped stitch and pull through, thus forming a puff, make a tight chain to hold it, then change to white, chain 2, miss 1, a treble in next, chain 2, miss 1, and repeat around, making 7 popcorn-stitches, with 1 treble, white, and 2 spaces between. Join last 2 chain to top of popcorn, or work around and around without joining; the latter method is simpler, perhaps.

3. A popcorn over popcorn of last row, chain 2, a treble in space, treble in treble and treble in space, chain 2; repeat around.

4 to 12. Same as 3d row, the number of trebles between popcorns increasing by 2 each row; that is, a treble in each treble of preceding row and 1 each side. In the 12th row there should be 21 trebles between popcorns. If a larger cap is desired make one or two more rows in the same manner; for a smaller cap make a less number of rows.

13. A popcorn over last 2 chain of last row, chain 2, a popcorn over next 2 chain, chain 2, 19 trebles over 21 trebles, missing 1st and last, chain 2; repeat around.

14. (A popcorn over 2 chain, chain 2) 3 times, 17 trebles over 19 trebles, missing 1st and last, chain 2; repeat around.

15 to 22. Same as 14th row, increasing one popcorn each row, and decreasing 2 trebles between. In the 24th row there will be 11 popcorns and 1 treble between. Fasten off the color.

23. For the band chain 3, for a treble, make 2 trebles in each space, all around, and join to top of 3 chain.

24. Chain 3, treble in each treble, join.

Repeat 24th row until you have 9 rows of trebles; turn up the band on right side and catch with needle and thread at the base of 23d row, under the edge of last row of popcorns.

Make a small pompom of white and color together by winding around the ends of first two fingers until of thickness desired, tie in the center, clip the ends, and sew at top of crown.

Tatted Edgings of Unusual Design

By CLARA HAASE

No. 1
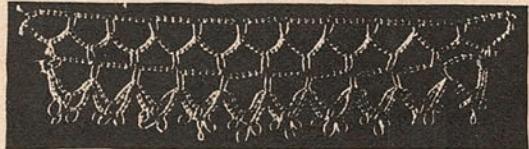
No. 2

No. 1.--1. A chain of 9 double knots, picot, repeat to length desired for the heading.

2. Fasten at end of chain, or turn without breaking thread, if preferred, 4 double knots, picot, (2 double knots, picot) 5 times, 4 double knots, join to next picot of chain; repeat.

3. Join thread to 1st picot of chain, (3 double knots, join to next picot) 5 times, joining to last picot of chain and 1st picot of next chain together; repeat.

4. Join to 2d picot of chain, chain 4 double knots, picot, 4 double knots, miss 3 double knots of last row, join to next picot, 5 double, knots, picot. 5 double knots, join to next picot, 4 double knots, picot, 4 double knots, join to next, 3 double knots, join to 2d picot of next chain, and repeat.

no. 2.--1. Make a chain of 6 double knots, picot; repeat to length desired.

2. Fasten at end of chain, chain 5, picot, chain 5, join to next picot; repeat.

3. Fasten in 1st picot, 5 double knots, picot, 5 double knots, join to next picot; repeat.

5. Fasten in 1st picot of 3d row, chain 5 double knots, picot, 1 double knot, join to picot of 4th row, 1 single knot, picot, 1 double knot, picot, 5 double knots, join to next picot of 3d row; repeat.

A Pleasing Combination of Stitches
By Lillian Frakes
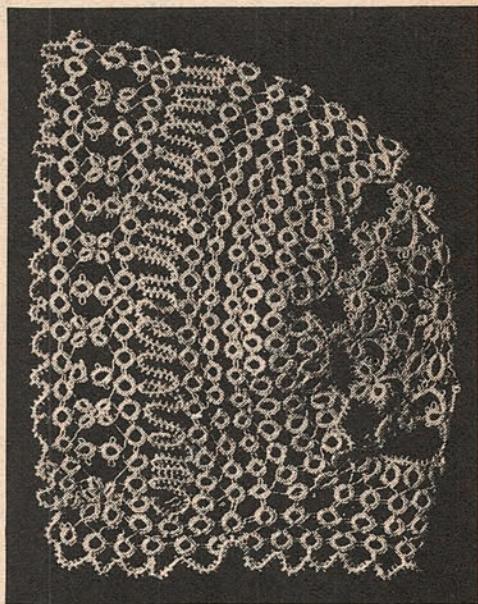
Infant's Bonnet in Tatting and Picot Braid

Two Dainty Bonnets

Commence in the center with a ring of 1 double knot, 1 picot, (2 double knots, 1 picot) 11 times, 1 double knot, close and tie.

2. Make a ring of 3 double knots, join to picot of center ring, 3 double knots, close; turn, leave one fourth inch thread, make a ring of 4 double knots, (1 picot, 2 double knots) 6 times, 1 picot, 4 double knots, close; turn, make another small ring like 1st, joining to following picot of center ring; leave one fourth inch thread, make another large ring, joining to preceding large ring by 1st picot, and continue until you have 12 of each, surrounding the center ring, joining last large ring also to 1st; tie and cut thread.

3. Make a ring of (2 double knots, 1 picot) 7 times, 2 double knots, close; 2 double knots, join to last picot of preceding ring, (2 double knots, 1 picot) twice, 2 double knots, join to picot of braid, leaving enough of the braid before the picot so that the ends may be joined neatly, (2 double knots, 1 picot) 3 times, 2 double knots, close; make a 3d ring like 1st, joining to preceding by 1st picot;

with two threads make a chain of 7 double knots, (1 picot, 2 double knots) twice, join to middle picot of large ring in last row, (2 double knots, 1 picot) twice, 7 double knots; repeat, joining 1st ring of cloverleaf by middle picot to middle picot of last ring of preceding cloverleaf. Make 12 cloverleaves, alternating with chains, joining each of the latter to a ring of last row as described, and last cloverleaf to 1st. Join the 2d ring of each cloverleaf to 12th picot of braid, and join ends of braid neatly.

4. Make a ring of 5 double knots, 1 picot, 5 double knots, join to a picot of braid, on outside of last row, 5 double knots, picot, 5 double knots, close; turn, leaving one fourth inch thread, make a ring of (4 double knots, picot) 3 times, 4 double knots, close; again turn, leaving the space of thread, make a ring like 1st, missing 3 picots of braid and joining to next, turn, leave space of thread, make a ring like 2d, and so on, joining each ring to the preceding ring of the row by side picot. If the bonnet seems likely to become too

full, miss an extra picot occasionally. This completes the crown.

5. Make a ring of 4 double knots, picot, 4 double knots, join to middle picot of ring in last row, 4 double knots, picot, 4 double knots, close; turn, leave one fourth inch of thread make a ring of 3 double knots, (picot, 3 double knots) 3 times, close; turn, leave space of thread, and repeat, joining each ring to preceding, and each larger ring to middle picot; leave 8 rings of preceding row at back of neck, tie and cut thread.

6. Make a ring of 3 double knots, picot, 3 double knots, join to middle picot of 1st ring in last row, 3 double knots, picot, 3 double knots, close; turn, leave one fourth inch thread, make a ring of 4 double knots, picot, 4 double knots, fasten in 9th picot from end of strip of braid, 4 double knots, picot, 4 double knots, close; turn, leave space of thread, as usual, make a smaller ring like 1st, joining to next ring of last row by middle picot, and to preceding ring by side picot; turn, make the larger ring,

joining to preceding by side picot and to 16th picot of braid from last joining, taking care to not twist the braid. Continue in this way across the bonnet. The braid forms spaces in which to run ribbon.

7. A ring of 3 double knots, picot, 3 double knots, close; turn, leave usual space of thread, make a ring of 4 double knots, picot, 4 double knots, join to end of braid, 4 double knots, picot, 4 double knots, close; turn, leave space of thread, make another small ring, joining to picot of first small ring, turn, leave space of thread, make a large ring, joining to 8th picot of loop of braid, turn, leave thread, make a ring of (3 double knots, picot) 3 times, 3 double knots; turn, make large ring (joining these always to preceding ring by side picot), joining to 8th picot of next loop of braid, and repeat across, alternating 1 medium-sized ring with the 2 small ones in the outer row.

8. Make a small ring, joining to picot with the 2 small rings of last row, leave space, make a large ring, turn (always), make a small ring, joining to same picot and forming a group of 4, turn, leave space, make a large ring, joining to preceding large ring by side picot, turn, leave space, make a medium-sized ring, joining by middle picot to corresponding ring of last row, turn, leave space, make a large ring, turn, leave space, make a small ring, and repeat. Join every large ring to 8th picot of braid, leaving 7 picots between joinings. Having worked across the front, continue with the double row of large rings entirely around the neck of bonnet to opposite side of front. Fasten off neatly and securely, run ribbon of white or any delicate color in and out the braid-loops, and finish with ties of the same, or of hemstitch mull.

This dainty bit of headgear may be of crochet-silk No.50 linen thread, or No.30 crochet-cotton. It is easily made larger or smaller, and is sure to prove satisfactory.

Another dainty bonnet shows a pleasing combination of stitches: Commence in the center by winding the thread ten times around a lead-pencil, slip off and secure.

1. Chain 3, fill the ring with 31 trebles, join to top of 3 chain which represents 1st treble.

2. Chain 1, a double in each treble, all around, join.

3. Chain 8, -:- thread around needle 20 times, insert hook in next double, draw thread through, (over and draw through 2 stitches, as in working off a treble) 3 times, then draw through all the remaining "overs" as when making the regular roll - or bullion-stitch; repeat from -:-, putting a stitch as described in every double, and join at top of 8 chain.

4. Chain 3, miss 1 roll, a treble between next 2, chain 3, fasten in top of treble, chain 4, fasten in same place, chain 3, fasten in same place, forming a trefoil, chain 3, miss 1 roll, fasten between next 2; repeat around, making 16 trefoils in all, and joining last 3 chain where 1st started.

5. Slip-stitch to top of 2d loop of trefoil (or chain 6 and fasten there, letting the chain pass at the back), -:- chain, 6, fasten in 2d loop of next trefoil; repeat around, joining last chain where 1st started.

6. Chain 3, for a treble, -:- a treble in each stitch of chain and in the fastening double over trefoil; repeat around, join.

7. Miss 4 trebles, a shell of 7 roll-stitches (over 20 times) in next, miss 4 trebles, fasten; repeat around, fastening last shell in the stitch where the row started.

8. Chain 9, fasten in 4th roll-stitch, at top of shell, chain 5, a double treble in the fastening double between shells; repeat around, joining last 5 chain to 4th of 9 chain.

9. Chain 3 for a treble, a treble in each stitch of chain, in double at top of each shell and in double treble between shells, all around; join.

10. Chain 3, miss 1 treble, a treble in next, make a trefoil in top of treble as directed in 4th row, chain 3, miss 1 treble, fasten; repeat around.

11. Same as 5th row, to -:-; chain 4, fasten in 2d loop of next trefoil; repeat around.

12. Chain 7, -:- take a loop around the chain close to the hook, making 2 stitches on the hook, take up thread and draw through 1 of these; repeat from -:- until you have 11 of these loops on the needle; insert hook in same stitch where 7 chain started, draw thread through, then draw carefully through the loops on the needle, curving them into a scallop; fasten in the double over next trefoil, and repeat around. This is the curved spoke-stitch.

13. Make the spoke-stitch as described until you have the 11 loops on needle, -:- insert hook under the 1st part of the 7 chain, at beginning of 1st scallop of last row, draw thread through, then through the loops on needle. Keeping the stitch now on needle "idle" until called for, insert hook between 6th and 7th loops of scallop, draw thread through, take up thread and draw through this loop, and repeat until you have made 3 chain-stitches, drawing the last loop through the "idle" stitch; chain 4, and again draw up the loop under the chain, 7 loops under 4 chain (in all) and 5 under 3 chain; repeat from -:- until you have made 33 of these curved spokes; then, after completing the last 7 chain, do not cover it with loops, but turn.

14. Fasten with a double in tip of last spoke made, -:- chain 4, fasten in tip of next spoke; repeat across, turn.

15. Chain 3, a treble under 4 chain, make a trefoil, as in 4th row, in top of treble, chain 3, fasten in the fastening double at tip of next spoke; repeat across, turn.

16. Chain 9, fasten in 2d loop of trefoil, -:- chain 4, fasten in 2d loop of next trefoil; repeat across, at the end chain, 4, make a triple treble (over 3 times) where 3 chain of last row started.

17. Chain 3, a treble in each stitch across, turn.

18. Same as 7th row, making 16 shells across front, turn.

19. Same as 8th row, with 4 chain between double trebles and doubles.

20. Same as 17th row.

21. Chain 3, miss 2 trebles, a treble between next 2, trefoil in top of treble, chain 3, miss 2, fasten between next 2; repeat across, turn.

22. Same as 16th row.

23. Having finished the 22d row across front, do not turn but continue along the neck with curved spoke-stitch to where it meets the last row of the crown; fasten off neatly, and work across opposite side of neck in same way, then forming a row of the spoke-stitches around neck of bonnet, turn.

24. Chain 5, fasten between 5th and 6th loops of last spoke, -:- chain 5, fasten between 5th and 6th loops of next spoke, repeat across the neck, chain 5, fasten at end of first spoke, turn.

Dainty Edgings in Crochet for Many Uses

By LULA M. HARVEY

The art of crocheting is practically universal. Surely it is safe to say there is scarcely a household anywhere but can claim at least one member who is skilled in the manipulation of that wonder-working little implement the crochet-needle: and it is equally safe to say that no variety of lace is more generally used as a trim for all manner of things than that which is thus produced. Especially is there a demand for narrow edgings, and those offered are sure to be appreciated. Most of them are done lengthwise, and may be worked on a chain or other foundation, or into the material itself. Choose a thread suited to your purpose, with a hook that will carry it easily, yet do even, firm work.

No. 1

No.1. This dainty trim is completed in a single row: make a ch the length required. A tr in 8th st from hook, -:- ch 5, catch with sc in top of tr for a p, ch 2, miss 2, a tr in each of 4 st, ch 7, turn, miss 2, tr, fasten in top of 1st tr of group, turn, fill loop of ch with 6 dc, p or 5 ch, 6 dc, ch 2, miss 2 tr in next, and repeat from -:-.

No. 3

No.3. Like No.2, through 1st row.
2. Four tr (ch 3 for 1st), -:- ch 3, d tr in next tr, ch 3 miss 2, 4 tr; repeat from -:-.
3. A dc in each of 4 tr and 1 in 1st of 3 ch, (ch 5 miss 1, dc in next) 3 times, and repeat the row, ending as begun.

No. 5

No.5. Like no.2 through 1st row.
2. One sp, 4 tr; repeat.
3. Two half tr (ch 2 for 1st) in sp, ch 6, miss 4 tr; repeat.
4. Two half tr over 6 ch, ch 6, fasten back in 4th st. (ch 4, fasten back in 4th st) twice. ch 2; repeat.

No. 2

No.2. Make a ch the length required.
1. A tr in 8th st from hook, -:- ch 2, miss 2, tr in next, forming a sp; repeat the length.
2. Ch 5, (for 1st sp of row), tr in tr, -:- ch 5, fasten back in 4th st from hook for a p, ch 1, tr in next tr, ch 2, miss 2, 1 tr (1 in tr, 2 in sp and 1 in next tr), ch 7, turn, fasten back in 1st tr of group, turn, fill loop with 3 dc (picot of 5 ch, 3 dc) 3 times, 1 sp, and repeat from -:-.

No. 4

No.4. Make a chain the length required.
1. A tr in 6th st from hook, -:- ch 1, miss 1, tr in next; repeat the length.
2. Three tr (ch 3 for 1st tr of row). -:- ch 7, miss 3 sp, 3 tr in next sp; repeat.
3. Dc in each of 3 tr and 1 in ch following, ch 5, miss 1, dc in next, ch 7, miss 1, dc in next, ch 5, miss 1, dc in next; repeat.

No. 6

No.6. This is worked crosswise, first a dainty little insertion, then the edge of scallops. Make a chain of 14 stitches.
1. A tr in 8th st from hook, 2 more sp, turn.
2. One sp, 4 tr, 1 sp.
3. Three sp. Repeat 2d and 3d rows to length desired.

4. Working back along the edge of insertion, ch 6, miss 2 sp, dc in tr between next 2; repeat.
5. Fill each ch with 4 dc, p of 5 ch, 4 dc.

These simple little trims are very easy to originate or vary and it will be found most interesting to make the different changes.

Embroidery for Beginners
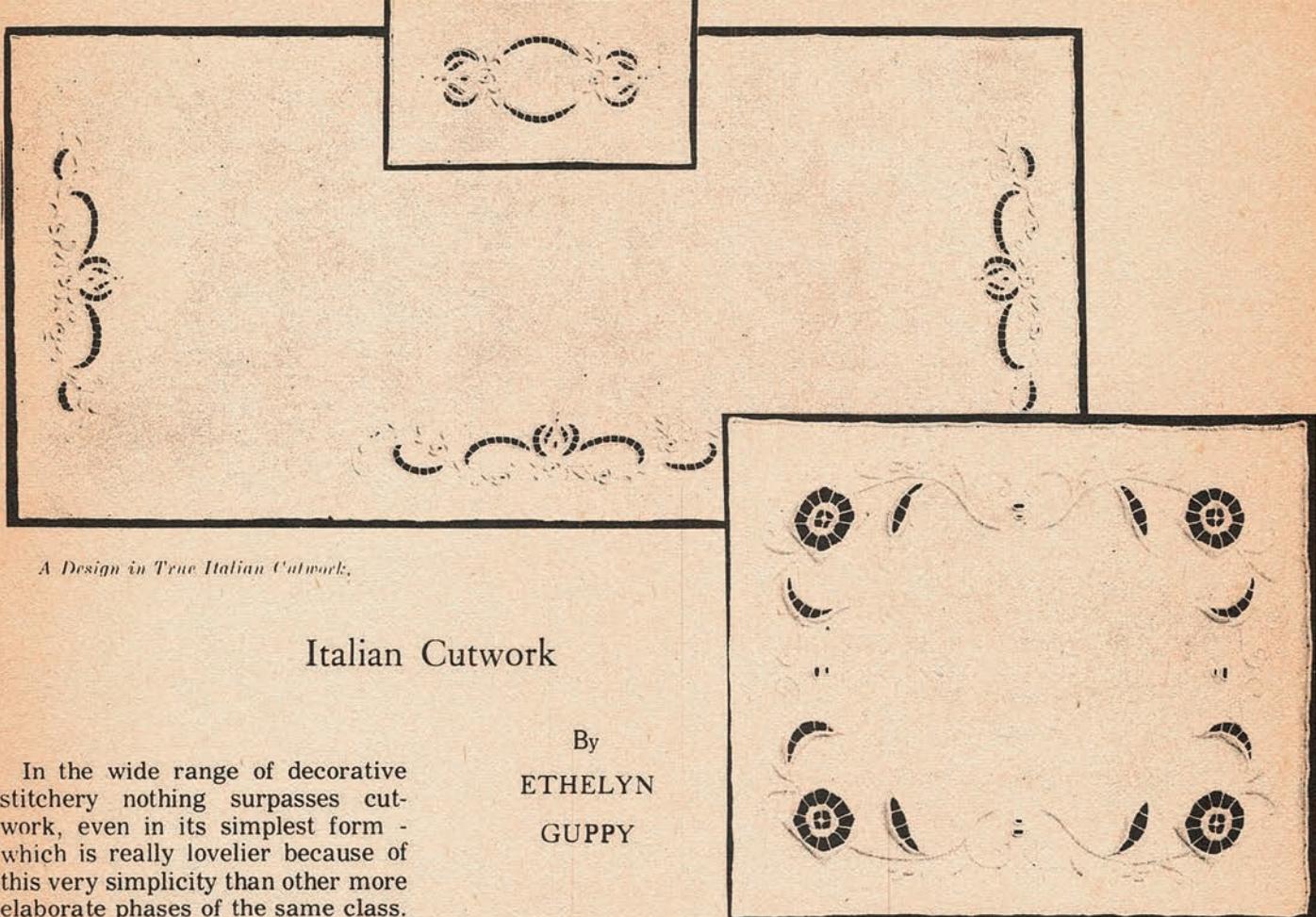
A Design in True Italian Cutwork.

Italian Cutwork

By
ETHELYN
GUPPY
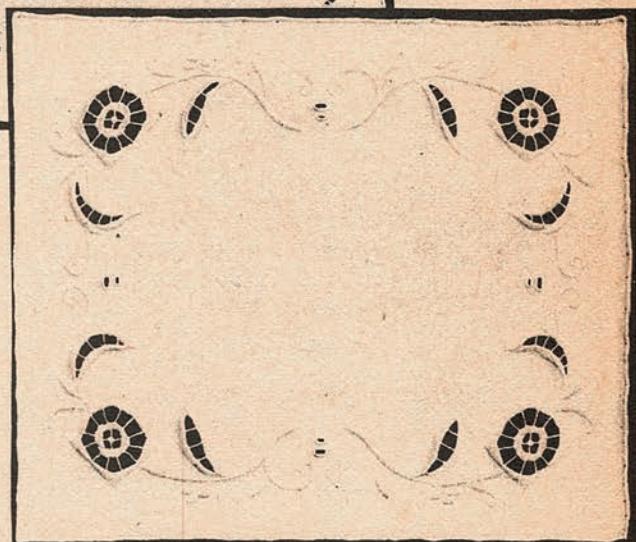
Here Is Shown a Charming Innovation

In the wide range of decorative stitchery nothing surpasses cutwork, even in its simplest form - which is really lovelier because of this very simplicity than other more elaborate phases of the same class. Italian cutwork, known also as Venetian cutwork and ladderwork, differs little from French-and-eyelet embroidery; and when one has learned to do the latter nicely, no difficulty will be found in bringing Italian cutwork to equal perfection. The same stitches are employed, and the general effect is very similar, although more open and lacelike because of the larger size and varied shapes of the cut-out spaces, which are even more fascinating in the making than eyelets. When well done, this is one of the most beautiful of all embroideries.

And of course it is needless to say that every kind of embroidery should be well done; while some varieties require more painstaking effort than do others, and incompetency or carelessness is not so evident in certain styles of stitchery, an excellent motto for all needleworkers to adopt and "hold fast" is this: It is better to do a small piece of exquisite embroidery than any amount of mediocre work. With

Italian cutwork one must take pains. There is nothing in the least difficult about the stitches; but they must be placed correctly, in the right location, and with the proper tension. The bars must be neither too tight nor too loose, but lie easily and evenly across the space. A little practice, with close observation of results, will ensure success.

Many are doubtless familiar with the technique; yet even the more experienced workers will find the line-details of much assistance in developing a greater degree of perfection than otherwise might be possible. The principles of the work are clearly shown in these drawings, and one can readily see its close relationship to eyelet embroidery - the edges of all cut spaces being finished in the same manner as are eyelets.

For a space crossed by simple bars, the distinctive characteristic of Italian cutwork, first run a thread along the outline on one side, then run the other side in the same way

until a bar is reached; carry the thread across, fasten with a tiny stitch opposite, on the run line, bring back to the starting-point, fasten, and carry across again, as before, thus having three threads as a foundation for the bar, all of the same tension. Now, holding the thread and working as shown by Figure 1, pass the needle under the three threads again and again, drawing up closely each time, until the bar is entirely and smoothly wrapped. If the needle persists in catching into the linen during this process, try passing it under the threads, eye first - some workers find this method easier in any case. When one bar is completed, run the line to the next, and repeat.

After all the bars of a space are wrapped and the edges run to the starting-place, do not fasten off the thread; instead, using sharp-pointed scissors, slit the linen through the
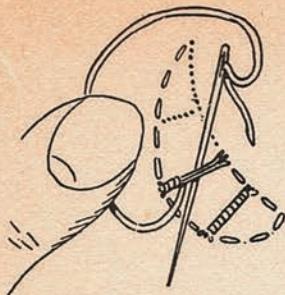
Figure 1. Wrapping a Bar

middle of the space lengthwise, taking care not to snip any portion of a bar during this process; slit across, also, if necessary, and turn the cut edges back to the wrong side at the line. Continuing with the same thread used for the running and the bars, whip over and over the fold exactly as an eyelet is worked (Figure 2). The edges should be rounded and regular, and resemble the bars in size and finish. Sometimes fine, close buttonholing is substituted for the eyelet-stitch, and the bars, too, are worked in the same way; but the method given is generally preferred, and is, as stated, characteristic of this phase of cutwork.

Figure 2. Finishing Edge of Cut Space

A very lovely bureau-scarf, which demonstrates perfectly the elegance of simplicity, shows a design entirely typical of Italian cutwork; it is well balanced, combining the slender cutwork spaces in charming fashion with French - and - eyelet - embroidery. Figure 5 shows a bit of the motif. No careful worker will find any difficulty in duplicating this scarf, with the matching cover of the pincushion, the latter measuring six and one-half by twelve inches, the scarf eighteen by forty-five inches; the cover is held in place by a pin, thrust into the cushion at the middle of each side, and is especially lovely over satin matching or harmonizing with other fittings of the room.

Pure-white linen was used for this dainty bureau-set, and all edges are

finished with simple Hedebo stitch (Figure 3). Turn narrowly once and, if it is desired to give a little more body and firmness, stitch very close to the edge on the sewing-machine with fine stitches. Holding the turned edge of the linen up and working from left to right, insert the needle from the back an eighth of an inch below the edge, and before the thread is drawn snugly, again insert the needle from the back under the loop and draw up; repeat, placing each stitch close to and in line with the preceding, and at corners work several stitches in the same spot, to turn. The detail shows the work perfectly; this makes a very neat edge, and is firmer than the usual buttonholing, which may be substituted if desired.
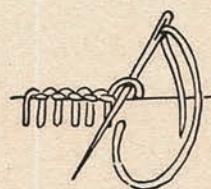
Figure 3. Outside Edge

The design on the scarf is excellent for a luncheon-cloth, which may have either the end or front motif repeated on the sides; place-mats, and napkins, too, may be easily provided for, as to decoration, by arranging portions of the design to suit requirements and transferring to the linen by means of carbon paper. Such adaptions afford a fascinating study. The line drawing (figure 6) shows a graceful little motif full size, so that it can be easily transferred by tracing over carbon or impression paper and used to decorate handkerchiefs, or any small article for which it is suitable.
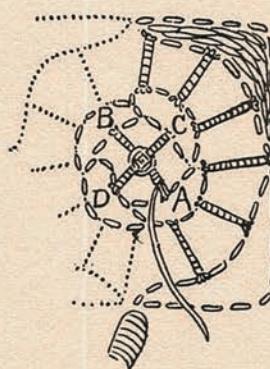
Figure 4. Wheel at Center of Flower

Figure 5. A Bit of the Bureau-Cover
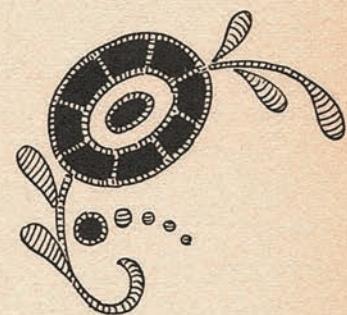
Figure 6. Collar-and-Cuff Motif

As always, something is planned for the little maiden who is learning to use her needle in the creation of pretty things which do not require too much time to complete, and bring plenty of pleasure. So here is a wee bag, just large enough to hold a diminutive handkerchief and coin-purse, which can be made for or by the little lady who is to carry it when she goes to Sunday-school or some other delightful place. It is only four

A Wee Bag for Little Sister

Quilting, an Old-Time Favorite and a Present-Day Fashion

By ETHEL M. McCUNN
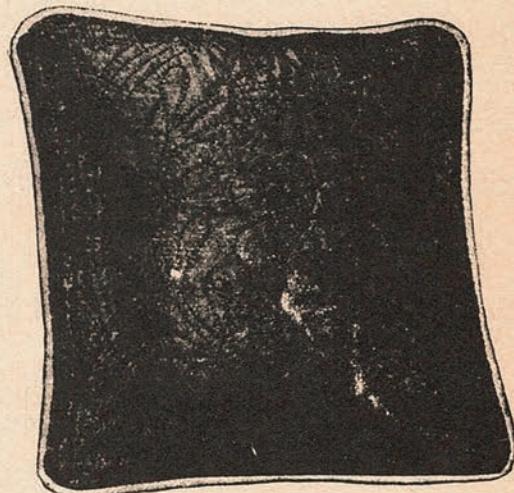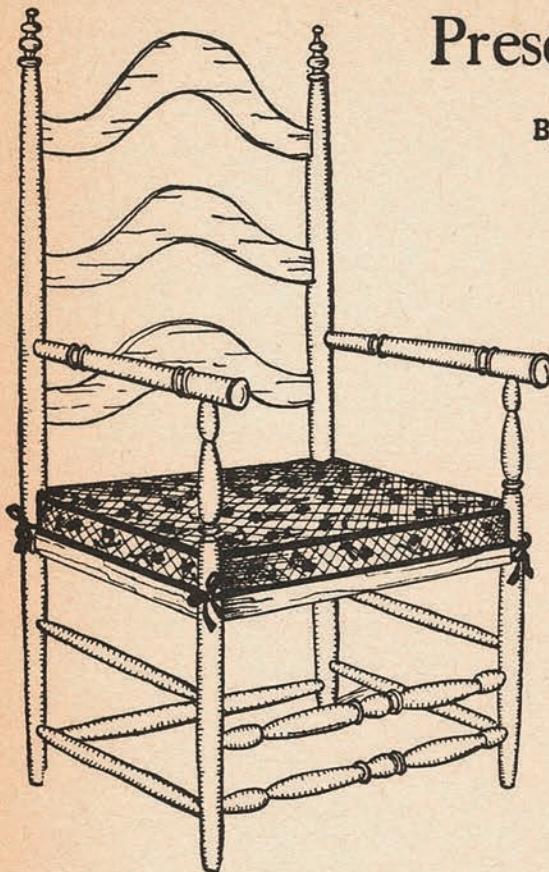
In Even the Most Formal Room This Little Cushion of Green Taffeta Has a Place

Quilting is again a popular form of decoration. Whether it be a garment or a room that is to be adorned, it matters not, for this form of stitchery can be adapted to one as well as to the other. The very word quilting brings to our minds a picture of the hospitality of sixty years or more ago, when every housewife had her cellar filled to overflowing with foods, preserved and prepared by her own hands, and in the closets piles of warm comfortables ever ready for the suddenly arriving guest.

A "quilting-bee," one of our own American institutions, conjures up all the romance of this country. Altogether quilting is "homey" apart from all the traditions connected with it. However, it can be used in even a quite formal room if a formal material is chosen. For such purposes, the material is always of a plain color, and is generally a satin or a taffeta, such as the little square cushion of green taffeta shown here. Buutonhole-twist, a shade darker than the material, in regular little stitches, quickly covered this design which contains only enough work to be effective.

Quilted cushions of today are
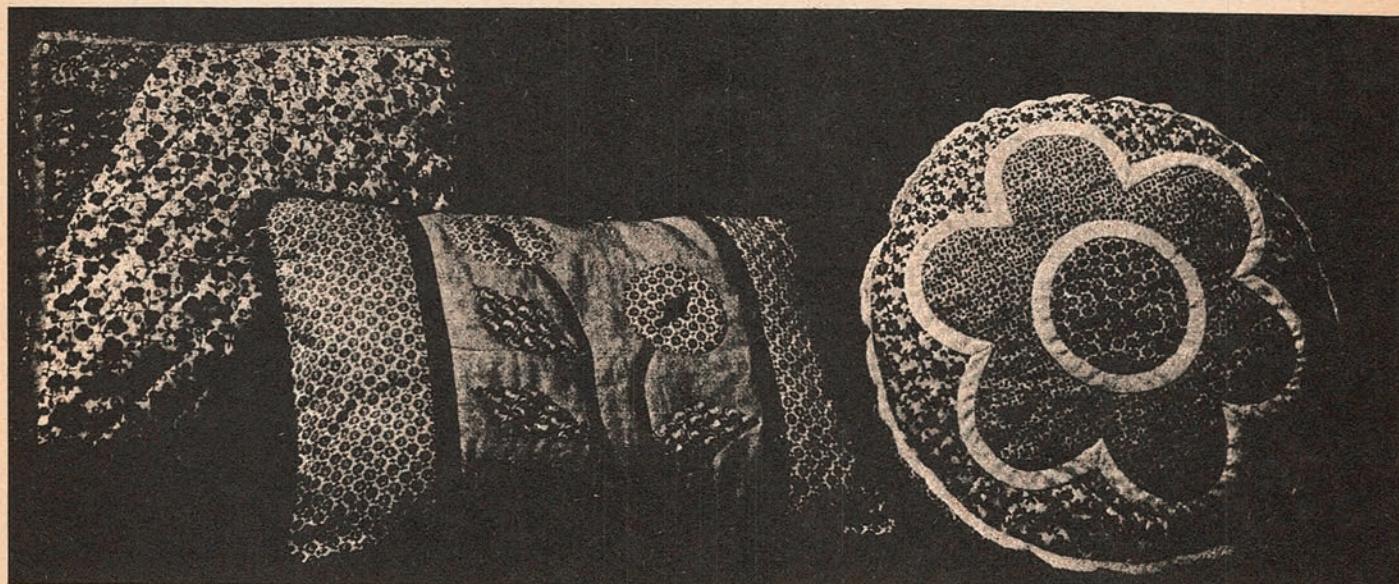
mostly small; some of them very small, measuring no more than ten inches in diameter. They may, however, be of any shape one wishes; square, round, oblong, triangular, etc. Although not always, one generally finds them of the box, or mattress type, that is, with a band of material from one to two inches wide set in between the front and back of the cushion. These bands may be left plain, or quilted to match the rest of the cushion as shown in the two of patchwork illustrated; or still another method is to cord the sides in the manner of the silk one.

It is important to have cushion and cover fit exactly, in order to avoid that lean and hungry look or the gorged appearance which some cushions have. Sometimes it is difficult to find mattress cushions ready-made, but the square ones especially are so easily made over that one scarcely considers this. Buy your cushion two inches larger than you want it to be when finished. Fold the corners back along the side seams, about three-quarters of an inch, and sew. This gives a folded portion, triangular in shape, with the long side at right angles to the seams; the cushion is now box-shaped and will fit into the cover evenly at all corners. In a round cushion, take gussets at right angles to side seam, shaped like the section of an orange. Eight or ten of these gussets should serve the purpose.

The very nature of quilting is one of cozy comfort--stitching together two or more layers of materials into the semblance of one. When warmth or a heavily padded effect is wanted, a layer of cotton wadding is often placed between the outer material and the outing-flannel or unbleached muslin, which are commonly used as foundation or lining.

Hand quilting consists of fine, even running stitches worked through the fabrics so that they show on both the right and the wrong side of the work equally.

Because it will not be entirely covered with stitches, it is not wise to stamp a design on the right side of your work. It may be stamped on the wrong side and worked from that side, too, as were many of the old bedspreads. A very light pencil-line is all that is necessary for the diamond and square quilting designs that are so generally popular.

The paper showing the design of the green cushion was tacked to the material, and the work done through paper and all. The little stitches perforated the paper so that it was easily removed, section by section, after the work was completed.

Patchwork in its original form is used for the little square cushion illustrated. Odd pieces of print of any shape may be utilized sewn together so that they will fit, and fill the space required. The result is charming, provided one chooses colors that are harmonious and uses them in correct proportions. When bias-binding is used to outline the design, or your patches form a pattern, the edges are hemmed in place. For this one does not use the same kind of hemming stitch that is

employed when hemming a dress; the latter is really not hemstitching at all but slip-stitching. On the dress, the object is to conceal the fact that there are any stitches there, but half the charm of patchwork is the army of regular little stitches outlining each patch. These stitches are almost allays made with white thread.

We felt we had to make the illustration of this William Penn chair large so that you could easily see just how our artist says a cushion for such a chair should be made. It should cover the entire seat and have little cutouts for the back and arms to fit into, and then it should be tied into place. Of course, it must be quilted and made from a print of oldfashioned design.

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trebles, 5 spaces, 10 trebles, 11 spaces, 7 trebles, 6 spaces, (4 trebles, 1 space) twice, 10 trebles, 25 spaces, turn.

100. Twenty-six spaces, 7 trebles, 2 spaces, 4 trebles, 1 space, 4 trebles, 6 spaces, 4 trebles, 12 spaces, 10 trebles, 7 spaces, 4 trebles, 1 space, 4 trebles, 11 spaces, 4 trebles, 1 space, 10 trebles, 25 spaces, turn.

101. Twenty-three spaces, 10 trebles, (1 space, 4 trebles) twice, 4 spaces, 7 trebles, 1 space, 7 trebles, 27 spaces, 4 trebles, 6 spaces, 4 trebles, 1 space, 4 trebles, 2 spaces, 4 trebles, 27 spaces, turn.

102. Twenty-eight spaces, 4 trebles, 1 space, 4 trebles, 7 spaces, 4 trebles, 1 space, 7 trebles, 23 spaces, 13 trebles, 1 space, 10 trebles, (2 spaces, 4 trebles) twice, 1 space, 13 trebles, 22 spaces, turn.

103. Eighteen spaces, 4 trebles, 7 spaces, 4 trebles, 3 spaces, 4 trebles, 2 spaces, 10 trebles, 1 spaces, 13 trebles, 24 spaces, 4 trebles, 9 spaces, 7 trebles, 29 spaces, turn.

104. Twenty-five spaces, 4 trebles, 4 spaces, 4 trebles, 9 spaces, 4 trebles, 25 spaces, 10 trebles, 2 spaces, 7 trebles, 2 spaces, 4 trebles, 3 spaces, 4 trebles, 5 spaces, 7 trebles, 19 spaces, turn.

105. Nineteen spaces, 10 trebles, 3 spaces, 4 trebles, 5 spaces, 4 trebles, 3 spaces, 7 trebles, 28 spaces, 7 trebles, 8 spaces, 4 trebles, 2 spaces, 7 trebles, 26 spaces, turn.

106. Twenty-six spaces, 10 trebles,

2 spaces, 7 trebles, 8 spaces, 7 trebles, 22 spaces, 10 trebles, 1 spaces, 7 trebles, 3 spaces, 4 trebles, 4 spaces, 4 trebles, 1 space, 10 trebles, 22 spaces, turn.

107. Twenty-one spaces, 4 trebles, 8 spaces, 4 trebles, 1 space, 10 trebles, 2 spaces, 13 trebles, 23 spaces, 4 trebles, 9 spaces, 16 trebles, 27 spaces, turn.

108. Thirty-one spaces, 4 trebles, 10 trebles, 4 trebles, 23 spaces, 7 trebles, 2 spaces, 4 trebles, 4 spaces, 7 trebles, 8 spaces, 4 trebles, 2 spaces, 10 trebles, 15 spaces, turn.

109. Fifteen spaces, 13 trebles, 1 spaces, 4 trebles, 8 spaces, 7 trebles, 4 spaces, 4 trebles, 36 spaces, 7 trebles, 32 spaces, turn.

110. Twenty-eight spaces, 10 trebles, 1 space, 4 trebles, 43 spaces, 4 trebles, 8 spaces, 7 trebles, 1 space, 10 trebles, 15 spaces, turn.

111. Nineteen spaces, 7 trebles 1 space, 7 trebles, 47 spaces, 7 trebles, 1 space, 10 trebles, 29 spaces, turn.

112. Thirty-three spaces, 4 trebles, 47 spaces, -:-13 trebles, 1 space, 10 trebles, 17 spaces, turn.

113. Like 112th back to -:-. 42 spaces, 4 trebles, 3 spaces, 4 trebles, 1 space, 7 trebles, 31 trebles, 18 spaces, turn.

114. Thirty-five spaces, 10 trebles, 45 spaces, 7 trebles, 1 space, 7 trebles, 18 spaces, turn.

115. to 125. All spaces.

Fringe may be knotted in at the edge, or a simple scallop may be added as a finish.

Burlap Bags, Wool-Embroidered

### By NOUVART TASHJIAN

A Handy Carrier for Books

Vertical Lines of Darning-Stitch Are Featured Here

There could scarcely be a better seller for the Christmas bazaar you are preparing for, nor - by the same token - a more acceptable gift then one of these bags. Not only are they very attractive, and easy and fascinating to make - they are inexpensive as to cost of materials, take little time to do, and serve in any sort of carrying-capacity which may be required. Incidentally there could scarcely be a better device for utilizing odds and ends of yarn, just so long as the colors harmonize.

Blue burlap is used for two of the models illustrated. For the first a piece of the material fourteen by thirty-four inches is required, allowance being made for side seams sufficiently generous to insure long service - burlap is "pully" stuff, you know, like all other coarse goods of loose weave. It is well to whip the cut edges at once to prevent fraying. The embroidery is of the simplest description - nothing could be more simple or quicker to do. The posies are all in "easy-flower" stitch, just one straight stitch to a petal, all radiating from the line which indicates the center, and the leaves are worked in the same way, the stitches slanting from midrib to

edge, and placed close together so that the material does not show between - which really makes plain satin-stitch. The work is all done in exactly the same way, and is every bit as easy as darning a hole in somebody's golf-stocking - easier, in fact, and a great deal more fun! One shade of green is used for all the leaves, and the flowers are worked in orange, red, tan and brown. It is scarcely possible to get anything but a pleasing result, yet the arrangement given seems especially good: The small posy at the right-hand edge is of orange or deep yellow, then along the lower edge, red, orange, brown and again the same colors repeated, ending with orange; above, from right to left, we have brown, tan, orange, brown, tan, red and brown. The band is defined by darning or running-stitches of brown, picking up only one or two threads of the material between.

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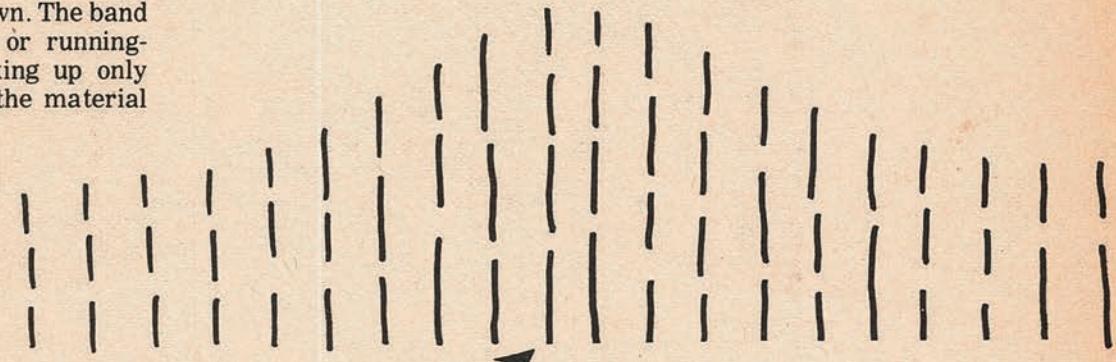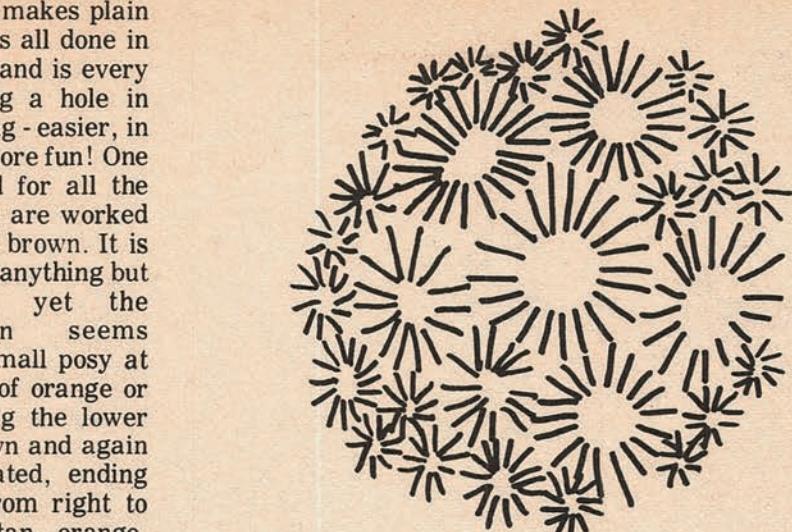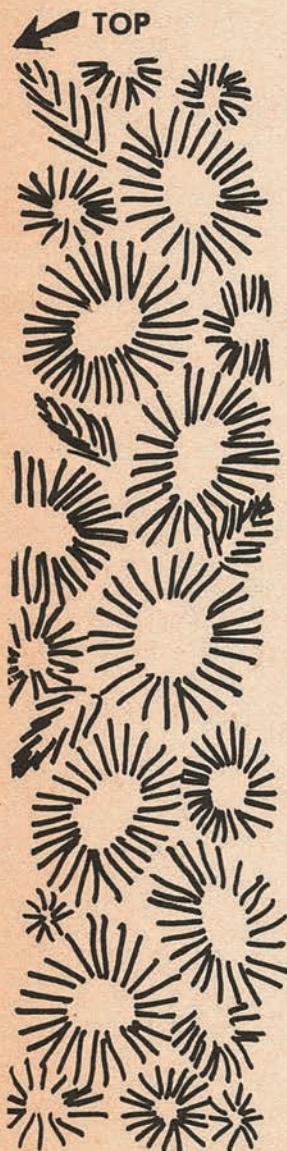
← BOOK CARRIER

↳ DARNING STITCH TOTE

↓ ROUND BAG
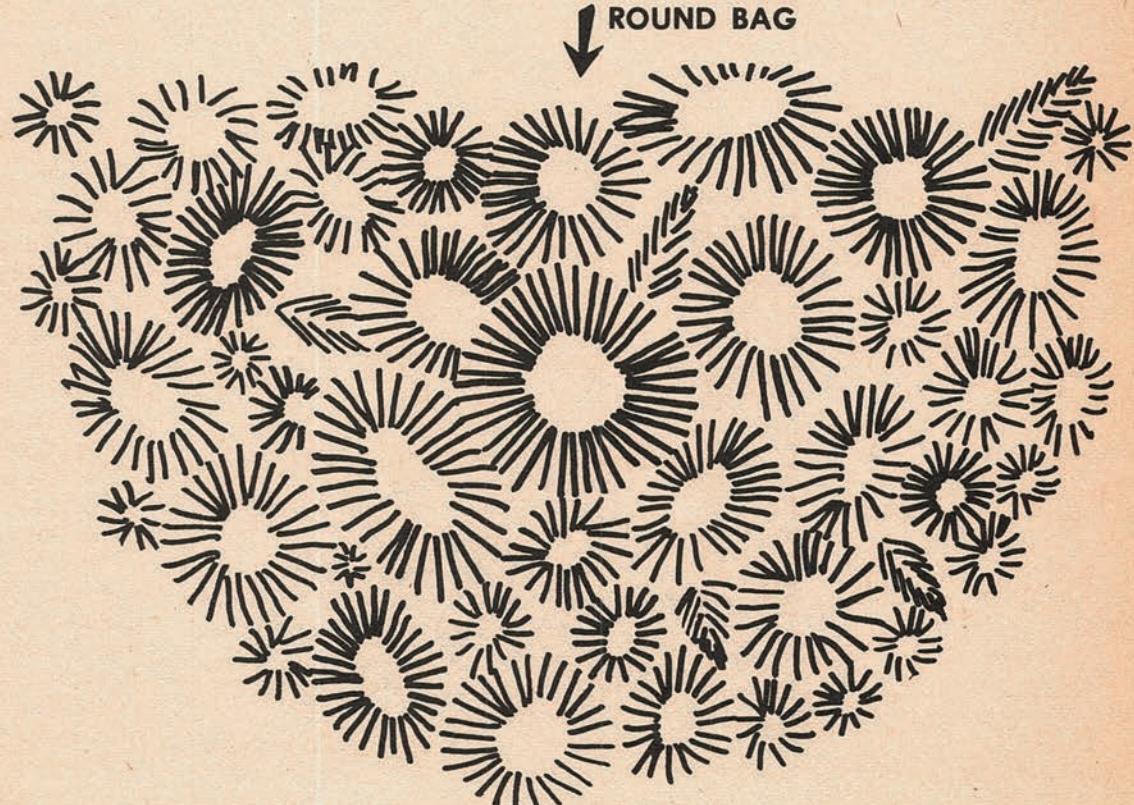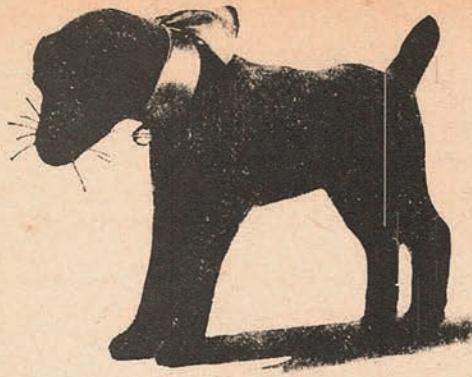
On the Watch for a Wee Master or Mistress

"Paddy"

By MILDRED LEETHAM

Here is another of the crocheted toys which have come to be the delight of all little people who are fortunate enough to possess one or more of them. They are durable, lifelike, and not at all difficult to make; and there is any amount of pleasure in watching them grow, stitch by stitch, under one's crochet-needle, provided not too hard work is made of the process. It is the most captivating spare-minute pastime imaginable, and in this way any of these playthings may be completed - even to an entire menagerie - without a bit of tedium, although there is no variation in color of stitch. And there is always a pair of shining eyes awaiting the finishing touches, which is another enjoyment still.

Every child will welcome roguish "Paddy," standing with ears alert and fairly bristling with eagerness, evidently just at the point of discovering something intensely interesting to his small dogship! Materials required are three balls of tan brush-wool, a small piece, about a yard, of black yarn - not necessarily brush-wool - small brown buttons for eyes, a few strands of horsehair for whiskers, cotton to stuff, a half yard of scarlet ribbon, three-fourths inch wide, for a necktie, and a tiny brass bell. The latter may be omitted, if preferred, and brush-wool of another color may be substituted for the tan.

The work is begun at tip of nose; using the black yarn, chain 3, turn; 2 doubles in each of 2 stitches, turn; 2 doubles in each of 2 doubles, turn; 6 doubles in 4 doubles, 2 in 1st and last, and 1 in each of 2 stitches between. These 6 stitches form the top of the nose, while the point of the little triangle is at the end of the chin. Now join the tan wool and continue around the triangle.

1. Three plain (that is, 1 dc in each dc, always working in both threads or veins of the st), increase (by working 2 dc in 1 dc), at center under the chin, rest plain.

2. Plain.

3. Increase 1 each side, underneath, rest plain (always, unless otherwise stated).

4. Increase 2 each side, underneath.

5. Increase 1 each side underneath, and 1 each side on top.

6. Increase 2 underneath and 2 on top at intervals, 3 st apart.

7. Increase 1 underneath at center; plain to other side of top, turn, miss 1, 6 plain, turn miss 1, work forward, working 2 st down side of increase.

8. Plain, 2 st in other side of increase.

9,10. Plain.

11. Work right around, across top and down side, turn, miss 1, work back 15 st, turn, miss 1, work across top, 1 st in side of increase.

12. Increase 2 underneath, work across top and down side 1 stitch beyond last point of turning, turn, miss 1, work back 17 st, turn miss 1, 13 forward, turn, miss 1, 9 back, turn 12 forward, turn, 15 back, turn, 7 forward, miss 1 st, 7 more forward, turn, 6 back, miss 1, 5 more back, turn, 4 forward, miss 1, 4 more, and 4

st down side of increase; work around underneath, 4 st in increase on other side, decrease 1 (either by taking 2 dc together or missing 1 and working a dc in next), work across top, and decrease 1 on other side to correspond. This finishes the head.

13 to 17. Plain (5 rows) to start the neck.

18. Increase 1 st each side, underneath, 5 stitches apart.

19,20. Increase 1 st each side, underneath, 7 st apart.

21. Work across underneath to 1st st of 2d increase on previous row, turn. 9 st back, turn, 9 st forward, continue for 2 more rows of 9 st each, turn, miss 1, 8 plain, turn, miss 1, 7 plain, turn, continue in this way until 4 st remain, work 4 rows of 4 dc each, and fasten off. This forms the tab which extends between the forelegs.

Join wool at right side of the row having 6 doubles in it, work up over the back and to the same point on the other side, 1 double, turn, work forward, and continue for eight rows, then chain 3 and join tab, forming the hole on which the left foreleg is worked, as follows:

1. Work 18 dc.

2,4,6. Plain.

3. Decrease 1 at front and 2 at back by missing 2 st together.

5. Decrease 1 at front.

7,8. Decrease 1 at back.

9 to 21. Plain.

22. At back of leg work 3 st in 1.

23. Miss 3 st together at back of leg, increase 1 at front.

24. Increase 2 at front.

25. Increase 4 at front.

26. Decrease 2 at back.

27,28. Decrease and finish off, fastening securely.

Join wool underneath at side of leg, work 4 doubles across tab, chain 3, and join to other side, forming the opening on which the right foreleg is worked same as the left.

For the body: Join wool at left side next to foreleg.

1. Work around, decreasing 2 at intervals on top.

2 to 8. Plain.

9. Decrease 2 at intervals, underneath.

10 to 13. Plain.

14,15,16. Decrease 1 at center, underneath.

17. Decrease 1 at top and 1 underneath.

18. Plain.

19. Decrease 1 underneath.

20 to 24. Plain.

Draw threads across the ends of the strip to form a fringe one and one-half inches deep. It is an excellent plan to stitch across at the top of this space, using a sewing-thread of self-color and a tension loose enough so that the stitching will not be noticeable; this will serve to prevent the loosening of undrawn threads above the fringe. Sew up the sides of the bag - which may be done before drawing the fringe, if preferred - turn the top over four inches, inclusive of fringe, and back-stitch evenly with the brown yarn a little above the fringe, following a thread.

For the handles: Take a strip of the burlap sixteen inches long and two inches wide, fold the edges to the middle, and again fold, catching the edges together, which will give a half inch strip of four thicknesses of the material; work over this in spaced buttonhole-stitch or blanket-stitch, using the brown yarn, and sew securely in place, starting at the back-stitching of the hem. Make the other handle in the same way.

The second bag is of the same shape and size, practically, a very little deeper because of the plain two-inch hem, without fringe, and made up in the same way. Across the bottom are graduated vertical lines of darning-stitch, done with two strands of the brown yarn. The same colors of yarn are employed, all in the easy-flower stitch, as there are no leaves - brown, red and brown for the three large flowers through the center, orange and tan for the two below, and tan and orange above, working always from right to left; for the small surrounding posies, beginning at right of first brown flower, we have orange, green and tan, then brown, red, orange, green, brown, red, orange, red, tan, green, red, brown, orange, brown, red, and for the three above the first brown flower, green, orange and green. The handles are of rope, or cotton cord, about three-eighths inch in diameter, covered with the burlap and wound with brown yarn; catch the latter into the burlap occasionally to prevent loosening and slipping, finish the ends neatly and sew to the outside of the hem.

Brown burlap is used for a third model - of the same width and depth, thirteen inches, when finished, but rounded at the lower corners. The top is fringed and the hem turned as directed for the first bag, and it is made up in the same way, with generous seams to prevent pulling out. The embroidery quite covers the front, and is rather more elaborate in that some of the flowers have a center of satin-stitch instead of the plain material; aside from this the work is done exactly as before, and the colors used are blue, red, tan, brown and green - the latter for the leaves, for an occasional posy and a flower-center. Across the top from right to left, there is first a brown flower, then a blue, brown with tan center, blue, red with brown center, blue, brown, and two small tan posies; again, at right, is a tan flower, red with brown center below, tan, red, tan, brown with blue center, tan, brown and red; first in the third line is a brown posy, then blue, green, blue with tan center, tan with brown center, blue with green center, red on each side of the leaf-point, and blue; the next line has first a red flower, blue below, then tan, brown, red, green with blue center just below the large central flower, brown with red center, and red; and across the rounded bottom of the bag, at the edge, are three posies, red, tan and brown, blue above, red, blue, tan and green along the edge, and above tan with

"PADDY"

25. Plain to 5 st beyond center, underneath, turn, work 9 back, turn, miss 1, work 8, turn and continue until 1 st remains; fasten off. This gives the tab which is later joined to the back to form openings for the hind legs.

For the back:

1. Join wool at side of tab and work across the top, 6 plain, 2 dc in next st. and continue plain, with 2 dc in corresponding st on other side, until the tab is reached, turn.

2,3,4. Ch 1, work plain to other side, turn.

5. Decrease 1 at center.

6. Plain.

7. Work 6 plain, miss 1, 2 plain, miss 1, then work plain, missing the center st and corresponding st on other side.

8. Work 6 plain, miss 1 and continue, missing corresponding st on other side.

9,10,12. Decrease 3 st at intervals.

11. Decrease 1 at center of back.

13. Decrease by missing 2 st at center of back.

14. Work up to center of back and join down, ch 2 and join to the tab. Around each opening thus formed the hind legs are worked as follows:

1,2,3. Plain (26 dc)

4,5. Decrease 1 at front and 1 at back.

6. Decrease 1 on inside of leg.

7. Decrease 1 on inside and 1 at back of leg.

8. Decrease 1 inside and 2 at back.

9. Decrease 1 at front and increase 2 at back.

10. Decrease 1 on inside of leg.

11. Decrease 1 inside and 1 at front.

12. Decrease 1 inside and 1 at front, and increase 1 at back.

13. Decrease 2 separately at front and make 3 dc in st at center of back.

14. Plain.

15. Decrease by missing 2 at center of back.

16. Increase 2 at front and decrease 1 at back.

17. Increase 1 at front and decrease 1 at back.

18. Decrease 1 at back.

19,20,21,22. Same as 17th row.

23. Increase 4 at front and decrease 2 at back.

24,25. Increase 2 at front and decrease 2 at back.

26. Decrease and finish off in the usual way.

For the ears: Chain 6; 5 double crochet on chain; 5 rows plain; then miss 1, 4 double crochet, turn; miss 1, 3 double crochet, turn, and continue until 1 double crochet remains at tip; sew to the head and whip horsehair to the sides, making a nice edge.

For the tail: Chain 10, join; 10 double crochet in chain; 2 more rows plain; then decrease 1 and work 8 more rows plain, finishing off abruptly. Sew in position after stuffing.

These toys are stuffed with cotton batting as the work progresses, packing it in and shaping all parts to look as natural as possible. To stiffen the legs doubled wire may be used, the ends well imbedded in the batting; and the toes and other features are marked with black crochet-cotton. Having experimented a little, one will find almost no difficulty in fashioning different animals in this way, varying the work as necessary to secure the desired shape for one or another.

Crochet a Basket for Fruit or Flowers
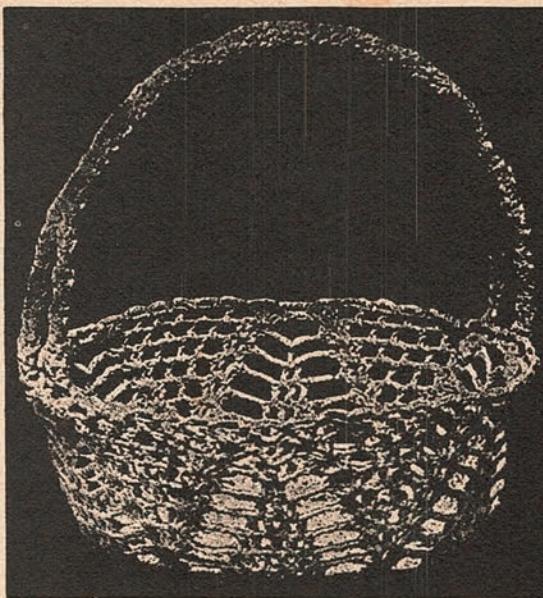
Crocheted baskets, large or small, of attractive design, well made and properly stiffened and shaped, are second only in popularity to those woven of reeds, and they possess some claims to favor that the latter do not. The material for making them is not only inexpensive, but always at hand; and, while comparatively few women are expert in the fascinating art of real basketry, nearly everyone understands the use of the crochet-hook.

The basket pictured is of the simplest design, and a rather heavy, smooth cord or twine was used in making it. A hook of proper size to carry the thread smoothly and evenly is needed. Begin with a chain of 10 stitches, join to form a ring.

1. Ch 3 for 1st tr, 23 more tr in ring, join to top of 3 ch.

2. Ch 4, tr in same place, -:- miss 1 tr, 2 tr, 1 ch between, in next tr; repeat, joining to 3d of 4 ch, making 12 single shells or groups of tr in all.

3. A shell of 2 tr, ch 2 and 2 tr in each single shell, join.

4. Sl st to center of shell, and work a shell of 3 tr, ch 2 and 3 tr in each shell of preceding row, join.

5. Sl st to center of shell and work 2 trebles (ch 3 for 1st, always), ch 2, and 2 tr in shell, ch 5, -:- 10 tr in next shell, ch 5, and repeat, joining last 5 ch to top of 3 ch representing 1st tr.

6. Like 5th row to -:-, tr between 1st 2 tr, ch 1, tr between next 2, repeat, making 9 tr in all, 1 ch between, ch 5, shell in shell, and continue, joining as before.

7. Like 6th, with 8 tr, 1 ch between, across pineapple.

8. Like 6th, with 7 tr, 1 ch between, across pineapple.

9. Sl st to center of shell, -:- shell in shell, ch 2, 2 more tr in same shell, making a double or widening shell, ch 5, 6 tr across pineapple, 1 ch between, ch 5, repeat around, join.

10. Sl st to center of 1st half of shell, -:- shell (of 2 tr, ch 2 and 2 tr) in shell, ch 3, shell in last half of shell, ch 5, 5 tr, 1 ch between, across pineapple, ch 5, repeat around, join.

11. Like 9th to -:-, shell in shell, 2 sp (of ch 3, tr in sp of preceding row, ch 3), shell in shell, ch 5, 4 tr, 1 sp between, across pineapple, ch 5; repeat, join.

12. Same as 11th row, with 3 sp between shells and 3 tr across pineapple.

13. Same as 12th row, with 4 sp between shells and 2 tr across pineapple.

14. Same as 13th row, 5 sp between shells, and 1 tr in tip of pineapple.

15. Like 9th to -:-, shell in shell, 6 sp, shell in shell, repeat, the 2 shells coming together at top of pineapple, join.

16. Like 9th to -:-, (ch 5, d c in space) 6 times, (ch 5, d c in center of shell) twice; repeat, join and fasten off neatly.

For the handle. - Chain 12, miss 3 of chain, treble in each of 9 stitches, turn; -:- chain 3, treble in each of 9 trebles (10 trebles in all); repeat until you have 26 rows of 10 trebles. Now work 5 trebles in 5 trebles for 14 rows; on the remaining 5 trebles work in the same way, and do the same at the other end of the handle. Overcast the edges of the divisions and wider part of the handle together, and lace the end of each division down through the shells at top of opposite pineapples, sewing them securely. If preferred, the handle may be worked around and around, joining each row. The divisions make it especially attractive.

There are several methods of treating these baskets; that which I generally use and find very satisfactory is as follows: Dissolve one cupful of sugar in one half cupful of water and boil until it "spins a thread" or strings when poured from the spoon. Have the basket thoroughly moistened, so it will absorb the syrup evenly, and use the latter as you would starch, putting the basket into it and rubbing the syrup into the work until all parts are covered. The basket should not be wet - wring or squeeze as dry as possible after saturating it; simply have it evenly dampened. After it has been stiffened with the syrup, stretch it over a mold of the right size and shape - a three-quart kettle was used for the basket illustrated - and put in a warming oven, or over the stove on a rack to harden. Be sure the handle keeps its shape, rounding it as it begins to dry. When thoroughly hard it is ready for use. If a coat of shellac, and one or two coats of varnish are applied, after stiffening, letting each coat become perfectly dry before applying the next, the basket will hold its shape indefinitely, and may be wiped off with a damp cloth. If this treatment is not given the basket must, of course, be again stiffened and molded should it be necessary to wash or cleanse it.

The same design, worked in finer or coarser thread, will give a smaller or larger basket, and the shape may be varied by choosing different molds; for example, the basket shown may have flaring instead of straight sides by using a dish of that description to stretch it over. A great deal depends on this part of the work, which should be carefully done - every loop, picot, or other portion being pulled evenly into place.

"Odd-Fellows" Pillow-Cover in Filet-Crochet

By DORA DIX
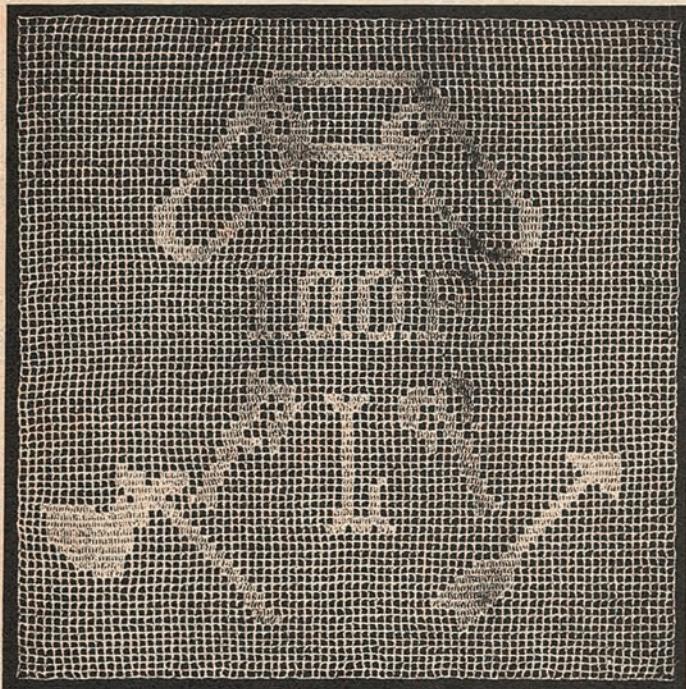
"Odd-Fellows" Pillow-Cover in Filet-Crochet

Use No. 15 crochet-cotton, or a thread which will give a pillow-cover of required size. A good way to determine this is to make an inch or two of plain spaces, using different sizes of thread. The finer the thread the more spaces to the inch. The pillow illustrated has 79 spaces, therefore a thread which will make 4 spaces to the inch would give a cover about twenty inches square. Make a chain of 243 stitches, turn.

1. A treble in 8th stitch, -:- chain 2, miss 2, 1 treble, repeat from -:- to end, making the 79 spaces in all, turn. Or, if preferred, the foundation row of spaces may be made as follows: Chain 8, a treble in 1st stitch of chain; -:- turn, chain 5, miss 2 stitches of chain, a treble in next; repeat from -:- until you have the requisite number of spaces.

2,3,4,5,6. Chain 5, treble in next treble (for 1st space of row), 78 spaces, turn.

7. Twenty-five spaces, 4 trebles, 53 spaces, turn.

8. Twenty-eight spaces, 10 trebles, 22 spaces, 7 trebles, 24 spaces, turn.

9. Twenty-three spaces, 10 trebles, 23 spaces, 7 trebles, 28 spaces, turn.

10. Twenty-seven spaces, 7 trebles, 21 spaces, 22 trebles, 22 spaces, turn.

11. Twenty-one spaces, 22 trebles, 22 spaces, 7 trebles, 27 spaces, turn.

12. Twenty-six spaces, 7 trebles, 24 spaces, 22 trebles, 20 spaces, turn.

13. Twenty spaces, 19 trebles, 26 spaces, 7 trebles, 25 spaces, turn.

14. Nine spaces, 10 trebles, 12 spaces, 7 trebles, 28 spaces, 16 trebles, 20 spaces, turn.

15. Nineteen spaces, 16 trebles, 30 spaces, 7 trebles, 11 spaces, 16 trebles, 7 spaces, turn.

16. Six spaces, 19 trebles, 10 spaces, 7 trebles, 34 spaces, 7 trebles, 19 spaces, turn.

17. Eighteen spaces, 7 trebles, 36 spaces, 7 trebles, 8 spaces, 25 trebles, 5 spaces, turn.

18. Four spaces, 28 trebles, 7 spaces, 7 trebles, 38 spaces, 7 trebles, 17 spaces, turn.

19. (Sixteen spaces, 7 trebles) twice, (1 space, 7 trebles) twice, 16 spaces, 7 trebles, 6 spaces, 28 trebles, 4 spaces, turn.

20. Four spaces, 34 trebles, 3 spaces, 7 trebles, 18 spaces, 19 trebles, 18 spaces, 7 trebles, 15 spaces, turn.

21. Fourteen spaces, 7 trebles, 7 spaces, 4 trebles, 12 spaces, 4 trebles, 2 spaces, 7 trebles, 19 spaces, 7 trebles, 2 spaces, 34 trebles, 4 spaces, turn.

22. Three spaces, 19 trebles, 2 spaces, 22 trebles, 4 spaces, 4 trebles, 16 spaces, 4 trebles, 2 spaces, 4 trebles, 12 spaces, 10 trebles, 6 spaces, 7 trebles, 13 spaces, turn.

23. Seven spaces, 4 trebles, 4 spaces, 7 trebles, 8 spaces, 7 trebles, 12 spaces, 4 trebles, 2 spaces, 4 trebles, 16 spaces, 10 trebles, 3 spaces, 10 trebles, 1 space, 4 trebles, 12 spaces, turn.

24. Thirteen spaces, 19 trebles, 2 spaces, 7 trebles, 16 spaces, 4 trebles, 2 spaces, 4 trebles, 11 spaces, 7 trebles, 10 spaces, 7 trebles, 2 spaces, 7 trebles, 7 spaces, turn.

25. Seven spaces, 16 trebles, 11 spaces, 7 trebles, 10 spaces, 4 trebles, 3 spaces, 4 trebles, 15 spaces, 7 trebles, 2 spaces, 13 trebles, 1 space, 10 trebles, 12 spaces, turn.

26. Twelve spaces, (10 trebles, 2 spaces) twice, 7 trebles, 15 spaces, 4 trebles, 13 spaces, 7 trebles, 13 spaces, 13 trebles, 7 spaces, turn.

27. Seven spaces, 16 trebles, 12 spaces, 7 trebles, 13 spaces, 4 trebles, 14 spaces, 7 trebles, 10 spaces, 4 trebles, 12 spaces, turn.

28. Twenty-four spaces, 7 trebles, 13 spaces, 4 trebles, 13 spaces, 7 trebles, 11 spaces, 19 trebles, 7 spaces, turn.

29. Twenty-five spaces, 7 trebles, 2 spaces, 4 trebles, 9 spaces, 4 trebles, 8 spaces, 4 trebles, 2 spaces, 4 trebles, 1 space, 7 trebles, 24 spaces, turn.

30. Twenty-five spaces, 13 trebles, 1 space, 4 trebles, 8 spaces, 4 trebles, 9 spaces, 4 trebles, 2 spaces, 7 trebles, 25 spaces, turn.

31. Twenty-six spaces, 7 trebles, 1 space, 7 trebles, 8 spaces, 4 trebles, 7 spaces, 7 trebles, 3 spaces, 7 trebles, 25 spaces, turn.

32. Twenty-six spaces, 7 trebles, 2 spaces, 7 trebles, 7 spaces, 4 trebles, 6 spaces, 7 trebles, 3 spaces, 4 trebles, 2 spaces, 4 trebles, 24 spaces, turn.

33. Twenty-five spaces, 4 trebles, 1 space, 7 trebles, 2 spaces, 7 trebles, 6 spaces, 4 trebles, 6 spaces, 7 trebles, 2 spaces, 7 trebles, 27 spaces, turn.

Knitted Coat and Bonnet for Baby

KNITTED COAT FOR BABY

A pretty coat is knitted of Saxony wool in a raglan shape and will be found very warm and snug. The border is in a pretty "leaf" design which is continued up the front edge, and the rest of the coat is knitted in "rose" stitch.

Cast on 98 stitches for the bottom of the back.

1. Knit 2, -:- purl 10, knit 2; repeat from -:- to the end of the row.

2. Purl 2, -:- make 1 by putting the thread over the needle, knit 3, slip 1, knit 1, pass the slipped stitch over, knit 2 together, knit 3, make 1 (by putting the wool around the needle and bringing to the front), purl 2; repeat from -:- to the end of the row.

3. Same as the 1st row.

4. Purl 2, -:- knit 1, make 1, knit 2, slip 1, knit 1, pass the slipped stitch over, knit 2 together, knit 2, make 1, knit 1, purl 2; repeat from -:- to the end of the row.

5. Same as the 1st row.

6. Purl 2, -:- knit 2, make 1, knit 1, slip 1, knit 1, pass the slipped stitch over, knit 2 together, knit 1, make 1, knit 2, purl 2; repeat from -:- to the end of the row.

7. Same as the 1st row.

8. Purl 2, -:- knit 3, make 1, slip 1, knit 1, pass the slipped stitch over, knit 2 together, make 1, knit 3, purl 2; repeat from -:- to the end of the row.

9. Same as the 1st row.

The last 8 rows form one repeat of the leaf-pattern. Repeat these 8 rows twice more, which will complete the border.

Work 1 row purl.

One row plain, decreasing one stitch at the end of this row by taking the last two stitches together.

One row purl.

The rose-pattern now begins.

1. Knit 2, -:- purl 3, knit 2; repeat from -:- to the end of the row.

2. Purl 2, -:-make 1, slip 1, knit 2 together, pass the slipped stitch over, make 1, purl 2;repeat from -:- to the end of the row.

3. Same as the 1st row.

4. Purl 2, -:- knit 3, purl 2; repeat from -:- to the end of the row.

5. Same as the 1st row.

The last 4 rows form the rose-pattern, each pattern requiring 5 stitches, 2 extra being used for the edge.

Repeat these 4 rows 5 times, but decrease at the beginning and end of every third row of the pattern, keeping the pattern straight.

After working these 5 repeats of the pattern, the stitches will be reduced to 87, and the pattern will be straight.

Work 3 more repeats of the pattern without decreasing. There will be 9 rose-patterns, counting from the border.

Bind off 4 at the beginning of the next row, and work to the end in the pattern.

Repeat this row once. These bound-off stitches form the underarm.

Work on in the pattern, decreasing at the end of every row until there are 34 stitches on the needle. Bind off tightly.

For the front. - Cast on 50 stitches.

Work as described for the back until the border of leaf-pattern is finished.

26. Work 14 stitches in the leaf-pattern, then purl to the end of the row, purl the last two stitches together.

27. Knit 37, purl 10, knit 2.

28. Work 14 stitches in the pattern, purl to the end of the row. (The rose-pattern now begins but the border of leaf-pattern still continues up the front edge on the first 14 stitches.)

29. Knit 2, purl 3; repeat to within 14 stitches of the end, knit 2, purl 10, knit 2.

30. Work 14 stitches in the leaf-pattern, -:- make 1, slip 1, knit 2 together, pass the slipped stitch over, make 1, purl 2; repeat from -:-

to the end of the row.

31. Same as the 29th row.

32. Work 14 stitches in the leaf-pattern, -:- knit 3, purl 2; repeat from -:- to the end of the row.

33. Same as the 29th row.

Continue to work in this manner, working the 14 edge-stitches in the leaf-pattern, and rest of the work in the rose-pattern, but decrease 1 stitch in every third row at the opposite side from the border until 5 stitches have been reduced for the underarm slope. Work then without decreasing for 3 more rose-patterns, when 9 in all will have been worked, counting from the border.

Work 1 forward row as usual.

Next row. Bind off 4 stitches for the underarm, work to the end as usual, the 14 edge-stitches being continued up to the neck.

For the sleeve. Cast on 50 stitches, and work 2 repeats of the leaf-pattern, instead of 3 as for the coat.

Work 1 row purl and 1 row plain.

Work 1 row purl, increasing 1 stitch at the beginning of the row and 1 stitch at the end of the row, by working first the front of the stitch and then the back of it.

Now work in the rose-stitch, increasing at the beginning and end of every third row of the pattern until there are 60 stitches on the needle.

Bind off 4 stitches at the beginning of the next row, work to the end in the pattern.

Repeat this row once.

Work on in the pattern, decreasing 1 stitch at the end of every row, and keeping the pattern straight, until there are 32 stitches on the needle. Then decrease 1 stitch at the beginning and 1 stitch at the end of every row until there are 11 stitches left. Bind off tightly.

Sew the sleeves to the fronts and the back, and then sew up the under-arm and sleeve seams.

Work the following crochet border:

Join to the bottom of the first front and work 1 double in first stitch of the front, -:- chain 2, miss a little space, 1 double in the next stitch of the front edge; repeat from -:- and work in the same way around the neck, and down the 2d front. Break off and fasten.

Join again to the neck and work 1 double in the first space, -:- chain 3, 1 double in the first of chain, 1 double in the next space; repeat from -:- around the neck, break off and fasten. Run ribbon in the little spaces at the neck to draw up and tie.

Decrease 1 stitch at the end of the next row.

Work 1 row without decreasing.

Repeat these 2 rows until there are 28 stitches on the needle. Then decrease at the end of every forward row, and the beginning of every return row until there are 20 stitches left. Bind off.

The second front is worked in the same way until the border is finished. Then work a purl row purling the first 2 stitches together and working the last 14 stitches in the leaf-pattern.

Continue to work the leaf-pattern at this end of the work, and make the decreases at the opposite side. Otherwise work as first front.

"Odd - Fellows" Pillow-Cover in Filet-Crochet

34. Twenty-seven spaces, 7 trebles, 3 spaces, 7 trebles, 4 spaces, 10 trebles, 5 spaces, 7 trebles, (2 spaces, 4 trebles) twice, 25 spaces, turn.

35. Twenty-five spaces, 4 trebles, 2 spaces, 16 trebles, (4 spaces, 7 trebles, 1 space, 7 trebles) twice, 28 spaces, turn.

36. Twenty-eight spaces, 16 trebles, 14 spaces, 7 trebles, 1 space, 4 trebles, 1 space, 7 trebles, 25 spaces, turn.

37. Twenty-five spaces, 13 trebles, 20 spaces, 7 trebles, 28 spaces, turn.

38. Twenty-eight spaces, 4 trebles, 23 spaces, 4 trebles, 26 spaces, turn.

39, 40, 41, 42. Seventy-nine spaces.

43. Twenty-four spaces, 4 trebles, 3 spaces, 10 trebles, 1 space, 4 trebles, 1 space, (10 trebles, 2 spaces, 4 trebles, 1 space) twice, 10 trebles, 28 spaces, turn.

44. Twenty-nine spaces, 4 trebles, 4 spaces, 4 trebles, 2 spaces, 4 trebles, 3 spaces, 4 trebles, 2 spaces, 4 trebles, 4 spaces, 4 trebles, 29 spaces, turn.

45. Twenty-nine spaces, 4 trebles, (3 spaces, 4 trebles) twice, 2 spaces, 4 trebles, 3 spaces, 4 trebles, 4 spaces, 4 trebles, 29 spaces, turn.

46. Twenty-nine spaces, 4 trebles, 4 spaces, 4 trebles, 3 spaces, 4 trebles, 2 spaces, (4 trebles, 3 spaces) twice, 4 trebles, 2 spaces, 4 trebles, 26 spaces, turn.

47. Twenty-six spaces, 13 trebles, (3 spaces, 4 trebles) twice, 2 spaces, 4 trebles, 3 spaces, 4 trebles, 4 spaces, 4 trebles, 29 spaces, turn.

48, 49. Same as 46th and 45th rows.

50. Twenty-nine spaces, 4 trebles, 4 spaces, 7 trebles, 2 spaces, 4 trebles, 2 spaces, 7 trebles, 2 spaces, 4 trebles, 3 spaces, 4 trebles, 4 spaces, 4 trebles, 24 spaces, turn.

51. Twenty-four spaces, 22 trebles, 3 spaces, 10 trebles, (4 spaces, 10 trebles) twice, 28 spaces, turn.

52. Seventy-nine spaces, turn.

53. Nineteen spaces, 13 trebles, 33 spaces, 13 trebles, 19 spaces, turn.

54. Eighteen spaces, 19 trebles, 31 spaces, 19 trebles, 18 spaces, turn.

55. Seventeen spaces, 10 trebles, 3 spaces, 7 trebles, -:- 29 spaces; work back (from -:- to beginning of row, turn).

56. Seventeen spaces, 7 trebles, 5 spaces, 7 trebles, -:- 27 spaces; work back.

57. Seventeen spaces 7 trebles, 6 spaces, 7 trebles, -:- 25 spaces; work back.

58. Seventeen spaces, 7 trebles, 7 spaces, 7 trebles, -:- 23 spaces; work back.

59. Seventeen spaces, 7 trebles, 8 spaces, 7 trebles, -:- 21 spaces; work back.

60. Eighteen spaces, 7 trebles, 8 spaces, 7 trebles, -:- 19 spaces; work back.

61. Nineteen spaces, 7 trebles, 8 spaces, 7 trebles, -:- 17 spaces; work back.

62. Twenty spaces, 7 trebles, 8 spaces, 7 trebles, -:- 15 spaces; work back.

63. Twenty-one spaces, 7 trebles, 8 spaces, 7 trebles, -:- 13 spaces; work back.

64. Twenty-two spaces, 7 trebles, 8 spaces, 7 trebles, -:- 11 spaces; work back.

65. Twenty-three spaces, 7 trebles, 8 spaces, -:- 46 trebles; work back.

66. Twenty-four spaces, 7 trebles, 5 spaces, -:- 52 trebles; work back.

67. Twenty-five spaces, 7 trebles, 3 spaces, 16 trebles, -:- 9 spaces; work back.

68. Twenty-six spaces, 7 trebles, 1 space, 7 trebles, 2 spaces, 7 trebles, -:- 9 spaces; work back.

69. Twenty-six spaces, 16 trebles, 2 spaces, 7 trebles, -:- 9 spaces; work back.

70. Twenty-seven spaces, 10 trebles, 2 spaces, 7 trebles, -:- 11 spaces; work back.

71. Twenty-eight spaces, 16 trebles, 13 spaces, 16 trebles, 28 spaces, turn.

72. Twenty-eight spaces, 10 trebles, 17 spaces, 10 trebles, 28 spaces, turn.

73. Twenty-nine spaces, 10 trebles, 15 spaces, 10 trebles, 29 spaces, turn.

74. Thirty spaces, 58 trebles, 30 spaces, turn.

75. Thirty-one spaces, 52 trebles, 31 spaces, turn.

76, 77, 78, 79, 80, 81, 82. Seventy-nine spaces.

Any simple border of spaces and blocks (of 4 trebles each) may be added, or a row of plain trebles all around; and one may finish with a pretty shell scallop.
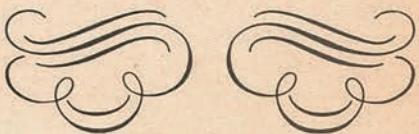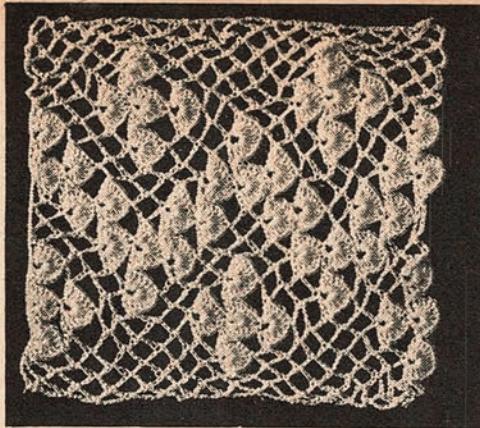
Snowdrop Insertion
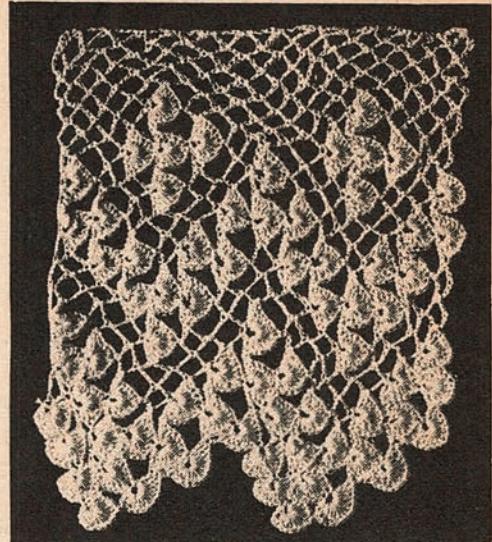
Snowdrop Lace

Snowdrop Lace and Insertion
BY AMY E. DRAGGOO

A crocheted lace that is especially adapted for trimming aprons, pillowcases or petticoats is the snowdrop or snowball pattern. A very attractive sofa-pillow, couch or bedcover may be made by using alternate rows of the insertion and linen or crash, and finished all around with the lace. For the latter commence with a chain of 65 stitches.

1. A double in 11th stitch from hook, (chain 6, miss 3, fasten in next) 5 times, chain 5, fasten in same stitch, chain 6, miss 3, fasten, chain 5, fasten in same stitch, (chain 6, miss 3, fasten) 3 times, chain 5, fasten in same stitch, chain 6, miss 3, fasten, chain 5, fasten in same place, chain 6, fasten at end of chain, chain 5, fasten in same, turn.

2. Chain 3, (a shell of 12 trebles under 5 chain, fasten in center of 6 chain) 3 times, (chain 6, fasten in next 6 chain) twice, (shell in 5 chain, fasten in 6 chain) twice, -:- (chain 6, fasten in next chain) 5 times, turn.

3. Chain 9, fasten under 6 chain, (chain 6, fasten in next chain) 4 times, -:- (chain 6, fasten in center of shell) twice, chain 5, fasten in same place, chain 6, fasten in next chain, chain 5, fasten in same place, chain 6, fasten in next chain, (chain 6, fasten in center of next shell) twice, chain 5, fasten in same place, chain 6, fasten between shells, chain 5, fasten in same, chain 6, fasten in center of next shell, chain 5, fasten in same, turn.

4. Same as 2d row, ending with 6 loops of 6 chain, turn.

5. Chain 9, fasten in 6 chain, (chain 6, fasten) 4 times, chain 5, fasten in same place, chain 6, fasten in next chain; like 3d row from -:-.

6. Like 2d row to -:-; (chain 6, fasten in 6 chain) twice, shell in 5 chain, fasten in 6 chain, (chain 6, fasten in next chain) 4 times, turn.

7. Chain 9, fasten, (chain 6, fasten) 3 times, chain 5, fasten in same place (hereafter this will be referred to as "loop"), chain 6, fasten in top of shell, loop, chain 6, fasten in next chain, loop, chain 6, fasten in chain; like 3d row from -:-.

8. Like 2d row to -:-; (chain 6, fasten in 6 chain) twice, (shell in loop, fasten in 6 chain) 3 times, (chain 6, fasten in next chain) 3 times, turn.

9. Chain 9, fasten in 6 chain, (chain 6, fasten in next chain) twice, (chain 6, fasten in top of shell) twice, loop, chain 6, fasten in shell, -:- (chain 6, fasten in next chain) twice, loop, chain 6, fasten in shell, loop, chain 6, fasten in next shell, (chain 6, fasten in chain) twice, loop (chain 6, fasten in top of shell, loop) twice, chain 3, fasten at side of next shell (at point of scallop), turn.

10. (Shell in loop, fasten under 6 chain) 3 times, (chain 6, fasten in next chain) twice, (shell in loop, fasten under 6 chain) twice, -:- (chain 6, fasten in next chain) twice, shell in loop, fasten in next chain, (chain 6, fasten in next chain) 4 times, turn.

11. Chain 9, fasten under 6 chain, (chain 6, fasten in chain) 3 times, chain 6, fasten in shell; like 9th from -:-.

12. Like 10th to -:-; (chain 6, fasten in next chain) 6 times, turn.

13. Chain 9, fasten under 6 chain, (chain 6, fasten under next chain) 3 times; like 9th from -:-.

Continue the pattern from 2d row.

Insertion. - Used separately, or with the lace to match, this insertion is most effective for trimming aprons, muslin or scrim curtains, undergarments, pillowcases and other similar articles. As suggested, it may be combined with strips of linen, in white or natural color, the insertion being of linen thread matching it in tint, to form a bedspread, or instead of using strips the insertion may be arranged in squares, with corners turned, and set together with linen. Ecru crochet-cord for the insertion, with rather heavy linen of the same color, would be very attractive made up either way.

Make a chain of 65 stitches, turn.

1. A double in 11th stitch from hook, (chain 6, miss 3, fasten) 4 times, loop, chain 6, miss 3, fasten, loop, (chain 6, miss 3, fasten) 3 times, loop, (chain 6, miss 3, fasten, loop) twice, (chain 6, miss 3, fasten) twice, turn.

2. Chain 9, fasten in 6 chain, chain 6, fasten, (shell in loop, fasten under
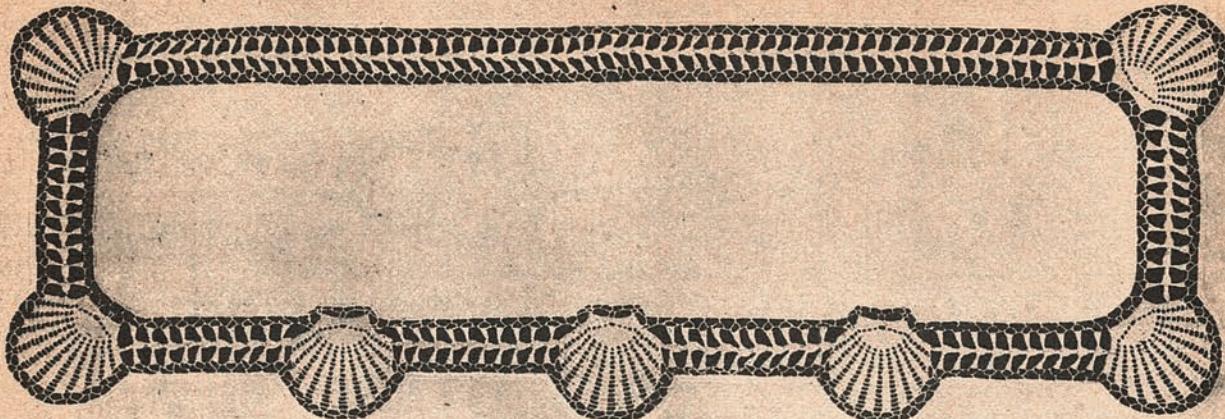
Dresser-Scarf with Scallop-Shell Insertion

Artistic Designs in Crochet

By MARY CARD

For a dresser-scarf measuring 45 inches by 16 inches, use mercerized cotton No. 40 and No. 12 needle.
To make the shell. Chain 25.

1. 'Miss 1, 24 doubles.

2. Twenty-four doubles.

3. Eleven doubles, chain 5, miss 2. 11 doubles.

4. Nine doubles, chain 2 (3 trebles, 4 double trebles, 3 trebles, all in hole), chain 2, miss 2, 9 doubles.

5. Seven doubles, chain 2, 2 trebles in hole, 3 trebles, 2 trebles in next treble, 2 trebles, 2trebles in next treble, 3 trebles, 2 trebles in hole, chain2, miss 2, 7 doubles.

6. Five doubles, chain 2, 2 trebles in hole, 4 trebles, 2 trebles in next treble, 6 trebles, 2 trebles in next treble, 4 trebles, 2 trebles in hole, chain 2, miss 2, 5 doubles.

7. Three doubles, chain 2, 2 trebles in hole, 9 trebles, 2 trebles in next treble, 2 trebles, 2 trebles in next treble, 9 trebles, 2 trebles in hole, chain 2, miss 2, 3 doubles.

8. Chain 3, 3 trebles in 3 doubles, chain 2, (2 trebles in 2 trebles, chain 2, miss 1) 4 times, 2 trebles, chain 2, 2 trebles in next 2 trebles without missing any, (chain 2, miss 1, 2 trebles) 4 times, chain 2, 3 trebles in 3 doubles.

9. Like 8, putting the groups of trebles in those below; 4 trebles in last group.

10. Chain 3, 3 trebles, (chain 2, 2 trebles in 1st treble, 1 in the 2d) 5 times; (chain 2, 1 treble in 1st treble, 2 in the 2d) 5 times, chain 2, 4 trebles in last group.

11. Chain 3, 3 trebles; then chain 3 between the groups and 3 trebles in each group; 4 in last group.

12. Like 11.

13. Chain 3, 3 trebles; then chain 3 between the groups and 4 trebles in each group, putting 2 in the middle treble.

14. Chain 1, double in 2d treble, half treble in 3d treble, treble in 4th treble, then (chain 3 between the groups, 4 trebles in each group) 10 times, omitting the last chain and group; turn.

15. Chain 1, double in 2d treble, half treble in 3d treble, treble in 4th treble; then (chain 4 between the groups, and 4 trebles in each group) 9 times. Turn.

16. Chain 1, double, half treble, treble (chain 4, 4 trebles) 8 times.

17. Chain 1, double, half treble, treble; (chain 4, 5 trebles in each group, putting 2 into the 2d treble of each group) 7 times.

18. Chain 1, double, half treble, 2 trebles; (chain 4, 5 trebles) 6 times.

19. Chain 1, double, half treble, 2 trebles; (chain 5, 5 trebles) 5 times.

20. Chain 1, double, half treble, 2 trebles; (chain 5, 5 trebles) 4 times.

21. Chain 1, double, half treble, 2 trebles; (chain 5, 5 trebles) twice, chain 5, 2 trebles, half treble, double. (Fasten off.)

Make 7 scallop shells.

The Seaweed Insertion. Begin three inches from the end of the cotton. Chain 5, 2 double trebles into 5th stitch from needle, turn; chain 4, 2 double trebles in each double treble and 1 in the chain following. Chain 12, turn, miss 4, and into the remaining stitches work 2 double trebles, 2 trebles, 2 half trebles, 2 doubles, 5 doubles in the 5 double trebles of center part, chain 12, work another leaflet, 3 slip-stitches in center. Now work 4 chain-stitches and put 2 double trebles in same stitch of center to begin another section.

Work 60 sections for the longest piece of insertion, and finish with the second row of another section, putting only one double treble into each stitch instead of 2. Break thread, leaving a few inches to sew in place. The sewing stitches are made into the 10th row of a shell at each end. Now make 2 short pieces, each containing 10 sections, and join these to the same shells and to 2 others as shown in design. These 4 shells form the 4 corners. In sewing these in see that the whole of the sections face the one way right around the cloth.

Continued on following page

Scallop-Shell Insertion

(continued)

The next section, to lie between the corner one a d the next one of the front, is the same, but omit the 2d row after the 10th section and join this end to the 13th row of next shell, that is, to the end of the first row of trebles. Join the beginning of this piece to the corner shell at the 10th row like the other pieces. The corresponding piece, at the other end, begins with chain 5, 4 double trebles into the 5th from needle, and then the leaflets are to be begun. Finish this piece with the 2 rows at end and join in in the right direction. The 2 pieces at the middle of point, have both the beginning row and the ending row omitted and are joined to the 13th row of the shells.

First row of loops (working along the inner margin). Treble into 1st double of the bottom of a corner shell. (chain 10, miss 6, treble in next, chain 3, treble in next stitch) twice, chain 10 treble in last stitch. (Chain 3, treble in nearest end of leaflet, chain 10, treble in other end of same leaflet) repeat until next shell is reached, and if this is another corner shell, chain 3 and put a treble in the 1st stitch. If it is a front shell, then instead of chain 3, work chain 6, treble between the 8th and 9th rows of shell, chain 3, treble between 7th and 8th rows, chain 10, treble into 1st stitch at bottom of shell, chain 3, treble in same stitch, chain 10, miss 9, treble in next, chain 3, miss 2, treble in next, chain 10, miss 9, treble in last stitch, chain 3, treble in same stitch, chain 10, treble between 7th and 8th rows, chain 3, treble between 8th and 9th rows, chain 6, treble in leaflet. Continue all round the lace. Finish with chain 3,

slip-stitch into the 1st treble of row, and into 5 stitches of loop.

Second row. Chain 3 for a treble (chain 9, treble in loop of 10 chain). This is worked all round except round the 3 front shells where it is varied thus: Treble into the last loop over leaflet, chain 9, double treble into loop of 6 chain, chain 6, double into next loop of 10 chain, chain 6, treble into the loop of 3 chain at corner, chain 6, treble into same loop (chain 6, treble in next loop) 4 times, chain 6, treble in same loop, chain 6, double in next loop, chain 6, double treble in loop of 6 chain, chain 9, treble loop over leaflet. On the outer margin the first row begins at the 1st leaflet of the long piece of insertion and work the loops of 10 chain and 3 chain all along. After putting the 2d treble into the last leaflet, chain 3, treble into 1st treble of 1st group on shell, chain 10, treble into last treble of same group, chain 3, treble in 1st treble of next group, chain 10, treble in last treble of same group. Work round the shell in the same way, then along the end and the 2d shell to the first front shell. After putting the 2d treble into last leaflet, put a double treble into the 1st stitch of the 2d group of the shell, chain 3, treble into 1st stitch of 3d group, chain 10, treble in last stitch of same group. Continue with the loops round the shell, putting a double treble only into the last stitch of the 11th group, then a treble into the 1st stitch of leaflet. Now work the loops of 9 chain-stitches all along the insertion at back and after the last loop over the leaflet chain 7, double into 1st loop of 10 chain in shell (chain 7, treble in large loop, chain 7, double treble in small loop) 9 times, chain 7, treble in next loop, chain 7, double in next large loop, chain 7, treble in

large loop or leaflet.

For the front shells. After the treble over leaflet, treble also into 1st large loop on shell, then 14 loops of 7 chain all round with trebles into the large loops and double trebles into the small ones, followed by a treble into the first large loop of insertion.

To insert the lace. First press it carefully. Then pin down the 4 corner shells to the material, putting those at the back rather nearer the edge than those at the front. Pin the middle one of the other three in the center (note that these three are a little nearer the front edges than the corner ones). Pin also the two side shells, measuring carefully.

Now draw a straight pencil-line for the inner edge of the insertion, afterward rounding off each corner. Draw also an outer line for the insertion straight along under the shells.

Now slip a bit of paper under a corner shell, and draw round the curve from the insertion line to insertion line. Remove this and correct the drawing until the two halves of the curve correspond, then cut it out and draw round on the material for all the 4 corner shells. Do the same for the front shells, and also the little bit at the top of these.

The main thing is to get the curve of one shell right and draw it for all of the same sort; not to make a curve round each shell separately. That will only lead to irregularity and disappointment. The lace may either be buttonholed in or the material cut about $1/8$ inch from the line--of course on the insertion side of the line, and worked with double crochet to be afterward sewn to the lace.

SNOWDROP LACE INSERTION

6 chain) 3 times, (chain 6, fasten) twice, (shell in loop, fasten) twice, (chain 6, fasten) 4 times, turn.

3. Chain 9, fasten, (chain 6, fasten) 5 times, (as the chains of 6 are always fastened in the nearest chain toward which you are working, or in top of nearest shell, it does not seem necessary to specify chain or shell,) loop, chain 6, fasten, loop, (chain 6, fasten) 3 times, loop, (chain 6, fasten) 3 times, turn.

4. Chain 9, fasten, (chain 6, fasten) wic :, shell in loop, fasten, (chain 6, as' :n) twice, (shell in loop, fasten)

twice, (chain 6, fasten) 5 times, turn.

5. Chain 9, fasten, -:- (chain 6, fasten) 3 times, loop, repeat from -:- , chain 6, fasten, loop, (chain 6, fasten) 5 times, turn.

6. Chain 9, fasten, (chain 6, fasten) 4 times, (shell in loop, fasten) twice, (chain 6, fasten) twice, shell in loop, fasten, (chain 6, fasten) 3 times, turn.

7. Chain 9, fasten, (chain 6, fasten) twice, (loop, chain 6, fasten) 3 times, (chain 6, fasten) twice, loop, chain 6, fasten, loop, (chain 6, fasten) 4 times, turn.

The 8th row simply reverses the 2d row, that is, it begins with 4 chains,

then 2 shells, 2 chains, 3 shells, and ends with 2 chains. The 9th row is like 3d row, reversed, the 10th like 4th, and so on until you have completed the pattern, when you repeat the whole. Directions will not be needed after you have worked through them once, because, although the design is apparently rather intricate and elaborate, there is a great deal of repetition.

Sleeveless Jacket and Bonnet for Baby
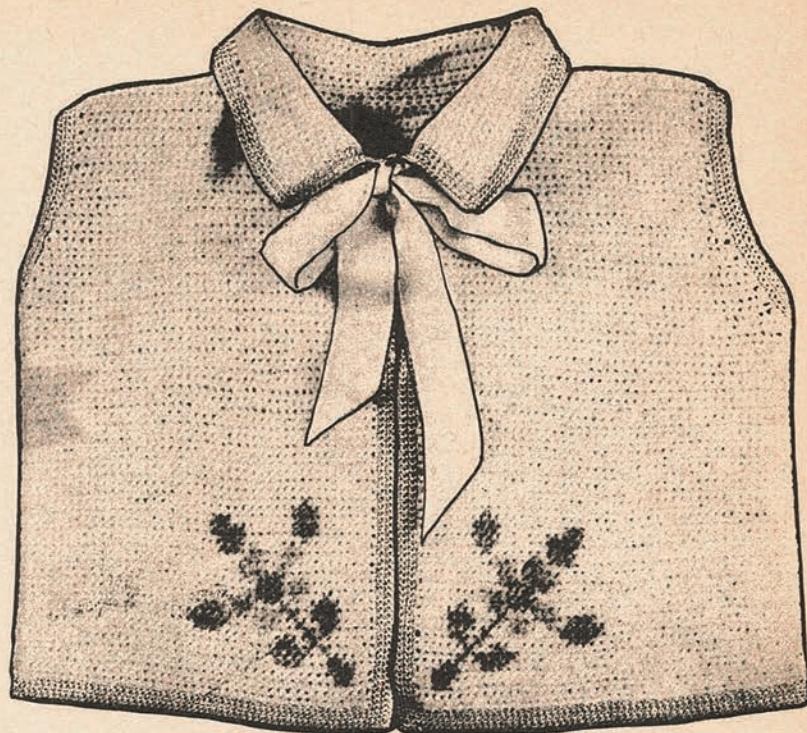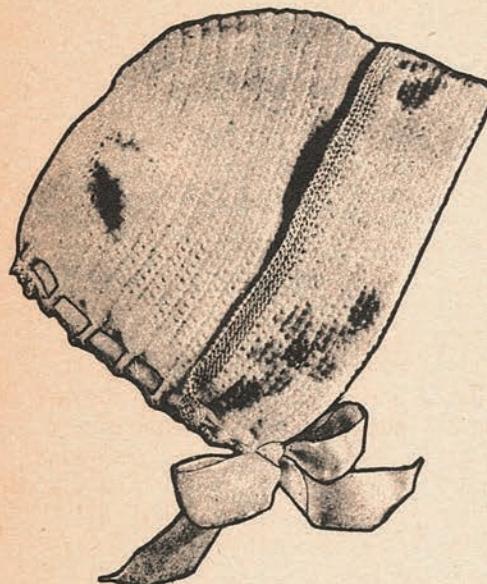
With Saxony wool make a chain of 181 stitches, turn.

1. Miss the st next the hook, 1 dc in each remaining st, ch 1, turn.

2. One dc in each st of previous row, chain 1, turn.

Repeat the last row until you have a total depth of six inches.

Now divide for the back and the fronts, and shape the armholes.

For the first front - Work across 46 stitches only. Chain 1, turn.

2. Work to end of row, ch 1, turn.

3. Work across 44 st only, ch 1, turn.

4. As 2d row.

5. Work across 42 sts, then work the last 2 together, ch 1 turn.

6. Work st in st, ch 1, turn.

7. Work along to the last 2 st, work these 2 together, ch 1, turn.

8. Work st in st, ch 1, turn.

Repeat the last 2 rows until there are 38 stitches in the row.

Work 8 rows, stitch in stitch.

Now shape the neck.

Work from the armhole to the front in 30 stitches only, ch 1, turn.

On the next row work the first 2 stitches together, then stitch in stitch to the armhole chain 1, turn.

On the next row work in 23 stitches only, chain 1, turn.

On the next row work the first 2 stitches together, then stitch in stitch to the armhole, chain 1, turn.

On each of the next 4 rows work the 2 stitches on the neck-edge together, then stitch in stitch to the armhole, chain 1 turn.

On each of the next 4 rows work the 2 stitches on the neckedge together, then stitch in stitch for the remainder.

This completes one front.

For the back - miss 4 stitches at underarm, then work along 80 doubles, chain 1, turn.

On each of the next 2 rows leave 2 stitches at the end of the row.

On the next row work the first and last 2 stitches together, with stitch in stitch between these.

Work the next row stitch in stitch.

Repeat the last 2 rows 5 times more, then work 11 rows without alteration.

On the next row work across 25 stitches, chain 1, turn.

Work back to armhole stitch in stitch.

On the next row work across 18 stitches chain 1, turn.

Work back to the armhole stitch in stitch. Cut wool.

Miss 14 stitches in the center, then work across the remaining 25 stitches, chain 1, turn.

Work back toward the neck over 18 stitches only, chain 1, turn. Work back to armhole stitch in stitch, then work to neck also stitch in stitch. Cut wool.

For the second front - miss 4 stitches at underarm and then work 1 double in each remaining stitch to the front. Complete this front to match the first. Press the work lightly on the wrong side. Sew the shoulders of the back and fronts together.

With pink silk, work 5 rows of doubles around the armhole, working 1 double in each stitch on the first row. On the 3d and 5th rows work 2 doubles together on each side of the underarm and also on each side of the shoulder-seam.

For the front and lower edges - Work 5 rows of doubles all around these edges. On the 1st row work 2 doubles in every 3d stitch, with 3 doubles in the corner stitches for turning. Work 4 rows more, stitch in stitch, turning the corners in the same way as on the 1st row.

For the collar - With wool, commence in the 3d stitch of wool of neck-line, and work in doubles stitch in stitch to the same position on the opposite side.

Work 2 more rows stitch in stitch, turning each row with 1 ch.

Continue row upon row until you have a depth of one and one half inches.

Work 5 rows of doubles all around the collar in the same way as on the coat.

Sew the edges of the border to the

SLEEVELESS JACKET & BONNET FOR BABY

Continued

neck-line. Press out the edgings. Sew half a yard of ribbon to each side of the neck.

Work cross-stitch pattern as shown on the chart, working each cross over 1 stitch on the jacket.

The Bonnet: With white wool, make a chain of 96 stitches, turn.

Miss the stitch next the hook, and work 1 double in each remaining stitch. chain 1, turn.

Work row upon row, stitch in stitch, turning each row with 1 ch, until you have a depth of eight inches.

Now work the circular back portion.

1. Work 1 dc in each of the first 8 st then work 2 dc together, all across to the last 8 st, working these st in st as at the beginning, then ch 12 and join to the opposite edge.

2. Work 1 dc in each st all around, including the 12 ch.

3. -:- One dc in each of 6 st, then 2 dc as 1, and repeat from -:- around.

Repeat the last 2 rounds 4 times more.

On the next round work -:- 1 double in each of 2 stitches, then 2 doubles as 1, and repeat from -:- all around.

Repeat this round 4 times more.

Now whip around the loops of the last round, draw all up closely, and fasten off.

Across the neck-edge of the bonnet work spaces for the ribbon. Commence by joining the wool to the front edge, chain 7, miss 2 rows of crochet 1 long treble in the next, -:- chain 3, miss 2 rows of crochet, 1 long treble in the next, and repeat from -:- all across the neckline.

Across the front edge of the bonnet work 5 rows of doubles to match the jacket edging, working 4 doubles in the spaces at each end, on the first row.

Across the neck-line, work a row of picots in silk. Commence with 5 chain, 1 double in the same place as commencing chain, then -:- 4 doubles in next 4 stitches, chain 5, 1 double in the same place, and repeat from -:- all across.

Fold back two inches on the front and work the cross-stitch pattern as shown on the chart, working one pattern in the center and one on each side. Press out all borders. Thread the remaining yard of ribbon in and out of the spaces across the neck-line.
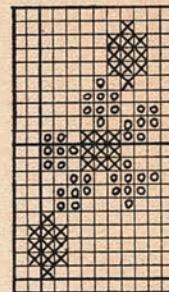
Cross-stitch design for the bonnet
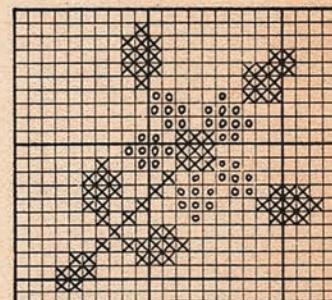
Cross-stitch design for the jacket

ITALIAN CUTWORK

Motif Used on Child's Bag

inches square, or perhaps the merest fraction longer than wide, with a strap one inch in width, the outside of pink linen, lined and embroidered with white. And here again we have the helpful line - drawing, showing the motif in exact size and how to work it, which one has only to transfer if it is preferred
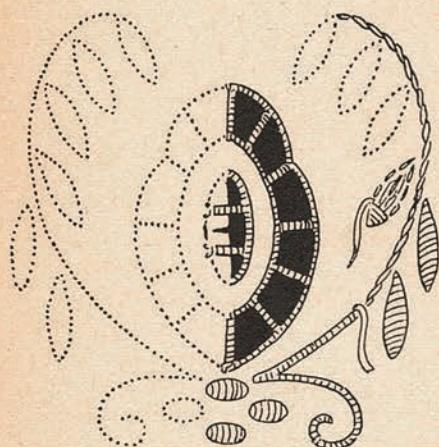
to do this. The embroidery is first done and pressed, then the bag is made up in the following way: For the strap, use a strip of pink and one of white linen, seam together at the sides, turn and press flat. The embroidered bag is sewed up on the sides and turned, and the strap basted firmly in position, letting the pink come next the outside of the bag and extend around under it, rolling up the bottom. Cut the white linen a quarter inch shorter than the pink, sew up this lining on one side and about an inch down from the top of the other, slip the white up over the pink, with seams outside, and stitch the two parts together around the top, having the side seams come even. Turn through the opening which was left in the lining, whip this neatly, push the lining down inside the bag, and all is finished.

The corner motif shown here on the square doily may be applied to any larger article with equally good effect. Figure 4 shows a wheel or "spider" woven around two crossed bars; this is the center of the flower-form featured by each motif. The bars are put in first, before the satin-stitch petals are worked. Run the outline with short stitches and,

starting at A, carry the thread to B, working as before directed, fasten, return to A, fasten, then to B, and wrap back to center; then carry thread to C, to D, to C, and wrap to center, carry thread to D and wrap to center, weave a small wheel over and under the bars at the center, and wrap to A. The bars in the space surrounding this center are also made before the petals are worked; and when these are finished, all the petals inside and out are slightly padded with a few long stitches lying at right angles to the direction of the covering-stitches. Cut the linen under the bars and turn back the edges as in Figure 2; but instead of whipping over and over close to the edge, cover the entire petal with smooth satin-stitches, placed evenly side by side. This gives a raised edge to the openwork flowers, and it will be noticed that the large leaves of the design are done in the same way, with bars across the central space, and edges in padded satin-stitch. Save for this variation, the work is identical with Italian cutwork. The edges of this very attractive cover are finished with the Hedebo stitch (Figure 3) used on the bureau-scarf and pincushion.

A Guest-Room Towel with Filet Insertion

By EMMA L. BOARDMAN
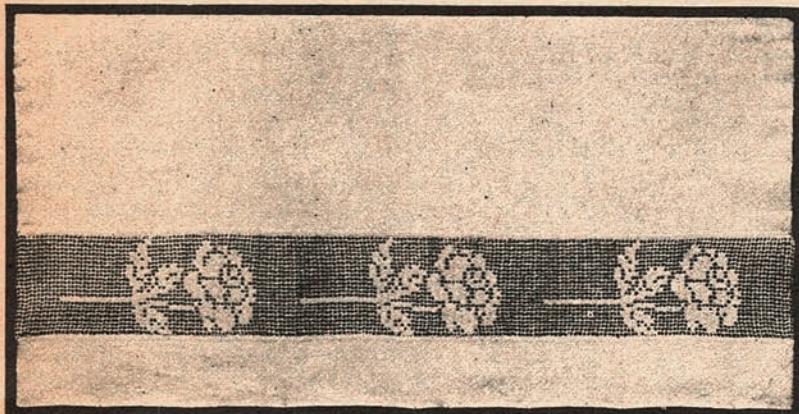
A Guest-Room Towel with Filet Insertion

Using crochet-thread No. 50, or a thread that will give 7 spaces to the inch, make a chain of 77 stitches, turn.

1. A treble in 8th stitch, 23 more spaces (of chain 2, miss 2, 1 treble) on chain turn.

2 to 11. Chain 5, treble in next treble (for 1st space of row), 23 more spaces, turn.

12. Fifteen spaces, 4 trebles, 8 spaces, turn.

13. Like 12th, reversed.

14 to 28. Like 12th and 13th, alternately.

29. Eight spaces, 4 trebles, 5 spaces, 10 trebles, 7 spaces, turn.

30. Four spaces, 7 trebles, 1 space, 16 trebles, 3 spaces, 4 trebles, 8 spaces, turn.

31. Five spaces, 4 trebles, 1 space, 22 trebles, 3 spaces, 10 trebles, 4 spaces, turn.

32. Two spaces, 7 trebles, 1 space, 16 trebles, 1 space, 7 trebles, 1 space, 22 trebles, 3 spaces, turn.

33. Two spaces, 16 trebles, 1 space, 7 trebles, 2 spaces, 4 trebles, 1 space, 7 trebles, 1 space, 4 trebles, 1 space, 10 trebles, 2 spaces, turn.

34. One space, 25 trebles, 1 space, 4 trebles, 2 spaces, 10 trebles, 1 space, 4 trebles, 2 spaces, 7 trebles, 2 spaces, turn.

35. One space, 22 trebles, (1 space, 4 trebles) twice, 3 spaces, 4 trebles, 2 spaces, 4 trebles, 3 spaces, 7 trebles, turn.

36. Ten spaces, (7 trebles, 1 space) twice, 4 trebles, 1 space, 7 trebles, 2 spaces, 7 trebles, turn.

37. One space, (7 trebles, 1 space) twice, 4 trebles, 1 space, 10 trebles, 2 spaces, 4 trebles, 9 spaces, turn.

38. Eight spaces, 13 trebles, 1 space, (4 trebles, 2 spaces) twice, 7 trebles, 1 space, 7 trebles, turn.

39. Four trebles (chain 3 for 1st), 1 space, 10 trebles, (2 spaces, 4 trebles) twice, 1 space, 16 trebles, 7 spaces, turn.

40. Eight spaces, 7 trebles, 1 space, 10 trebles, 2 spaces, 4 trebles, 3 spaces, 4 trebles, 1 space, 7 trebles, turn.

41. Four trebles, 5 spaces, 4 trebles, 4 spaces, 10 trebles, 1 space, 7 trebles, 7 spaces, turn.

42. Seven spaces, 7 trebles, (1 space, 4 trebles) twice, 4 spaces, 4 trebles, 6 spaces, turn.

43. Six spaces, 4 trebles, 6 spaces, 10 trebles, 8 spaces, turn.

44. (Eight spaces, 4 trebles) twice, 6 spaces, turn.

45. Six spaces, 4 trebles, 4 spaces, 10 trebles, 10 spaces, turn.

46. Nine spaces, 16 trebles, 3 spaces, 4 trebles, 6 spaces, turn.

47. Six spaces, 4 trebles, 2 spaces, 19 trebles, 2 spaces, 4 trebles, 6 spaces, turn.

48. Four spaces, 13 trebles, 1 space, 19 trebles, 1 space, 4 trebles, 7 spaces, turn.

49. Four spaces, 10 trebles, 2 spaces, 10 trebles, 3 spaces, 19 trebles, 3 spaces, turn.

50. Two spaces, 10 trebles, 3 spaces, 7 trebles, 1 space, 4 trebles, 1 space, 28 trebles, 2 spaces, turn.

51. One space, 22 trebles, 3 spaces, 7 trebles, 1 space, 13 trebles, 2 spaces, 7 trebles, 2 spaces, turn.
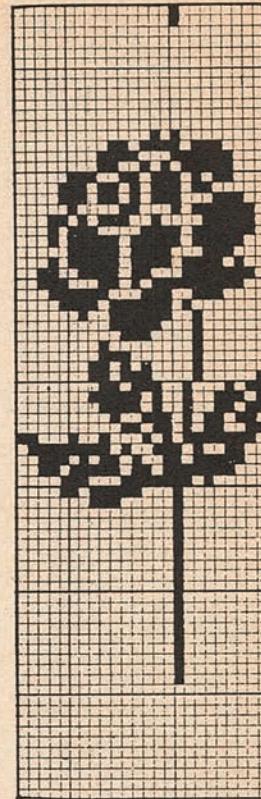
52. Three spaces, 4 trebles, 1 space, 16 trebles, 1 space, (13 trebles, 1 space) twice, 4 trebles, 2 spaces, turn.

53. Three spaces, 10 trebles, 3 spaces, 13 trebles, 1 space, 16 trebles, 5 spaces, turn.

54. Three spaces, 4 trebles, (1 space, 16 trebles) 3 times, 2 spaces, turn.

55. One space, 19 trebles, 1 space, 13 trebles, 4 spaces, 10 trebles, 1 space, 4 trebles, 3 spaces, turn.

56. Three spaces, 7 trebles, 1 space, 4 trebles, 1 space, 10 trebles, 2 spaces, 4 trebles, 4 spaces, 16 trebles, 1 space, turn.

57. One space, 19 trebles, 1 space, 4 trebles, 3 spaces, 7 trebles, 4 spaces, 4 trebles, 5 spaces, turn.

58. Four spaces, 10 trebles, 1 space, 7 trebles, 1 space, 4 trebles, 1 space, 10 trebles, 3 spaces, 10 trebles, 2 spaces, turn.

59. Five spaces, 7 trebles, 1 space; work back from -:- in last row.

60. Five spaces, 10 trebles, 2 spaces, 7 trebles, 1 space, 10 trebles, 1 space, 4 trebles, 1 space, 7 trebles, 5 spaces, turn.

Baby's First Knitted Garments
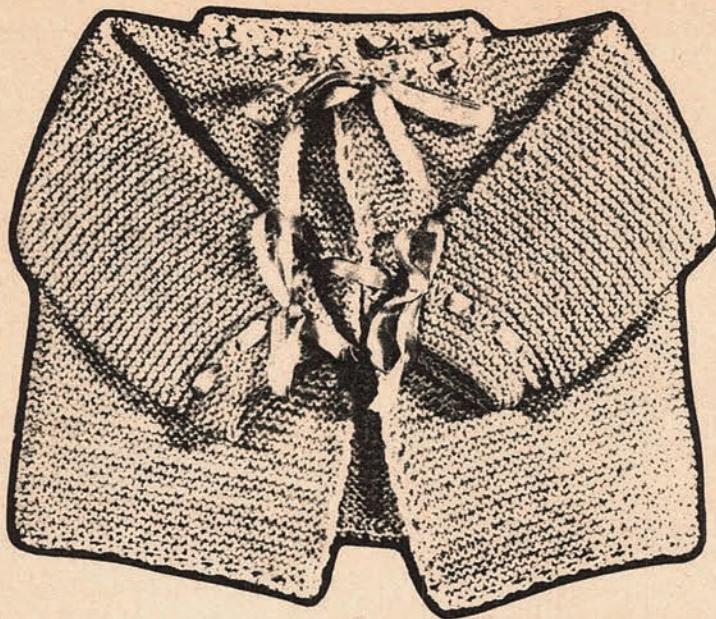
Knitted Jacket

KNITTED JACKET

This little jacket matches the petticoat and can be worn with it without any frock being required. It is knitted throughout in garter-stitch and is simply trimmed with tiny white stripes and a white crocheted edging, the rest of the garment being knitted in either pink or blue.

Two ounces of Saxony wool of color and one half ounce of white wool of the same kind are required.

The stitches should measure seven to the inch.

Cast on 64 stitches with the color.
Knit 12 rows.

Join the white wool and knit 2 rows with this.

Knit 4 rows with color.
Knit 2 rows with white.
Knit 4 rows with color.
Knit 2 rows with white.
Knit 4 rows with color.

Knit 2 rows with white and break off the white wool.

Knit 73 rows with color.

106; Knit 16, bind off 32, knit to the end of the row.

107: Knit 16, cast on 20 for the front. Leave the stitches at the other side of the division alone for the present.

Knit 73 rows on the 36 stitches.

Join the white wool and knit 2 rows with this.

Knit 4 rows with color.
Knit 2 rows with white.
Knit 4 rows with color.

Knit 2 rows with white.
Knit 4 rows with color.
Knit 2 rows with white. Break off the white wool.

Knit 12 rows with color and bind off loosely.

Join to the other side of the neck with the colored wool and knit 16.

2. Knit 16, cast on 20.

Knit 72 rows. Join the white wool and knit 2 rows.

Knit 4 rows with color.

Knitted Petticoat

Knit 2 rows with white.
Knit 4 rows with color.
Knit 2 rows with white.
Knit 4 rows with color.

Knit 2 rows with white and break off the white wool.

Knit 12 rows with color and bind off loosely.

For the sleeve, cast on 46 stitches with color.

Knit 60 rows.

61. Knit 2 together, -:- make 1 by putting the wool around the needle, (knit 2 together) twice, repeat from -:- to the end of the row. There should be 34 stitches on the needle.

Knit 3 rows.

Join the white wool and knit 2 rows. Break off the white.

Knit 4 rows with color and bind off loosely.

Seam the sleeves, then sew up the sides of the jacket, leaving room for the sleeves. Sew these into the armholes neatly, placing the sleeve-seam exactly under the arm.

With the white wool, work the following edging around the jacket, beginning at the neck, and holding the work with the right side toward you:

One double in the 1st stitch, -:- chain 2, miss 2 stitches of the knitting, 1 double in the next stitch, repeat from -:- to the other side of the neck; turn with 2 chain and work back; 1 double in the 1st space, -:- -:- chain 2, 1 double in the next space; repeat from -:- -:- until the other side of the neck is reached; then work
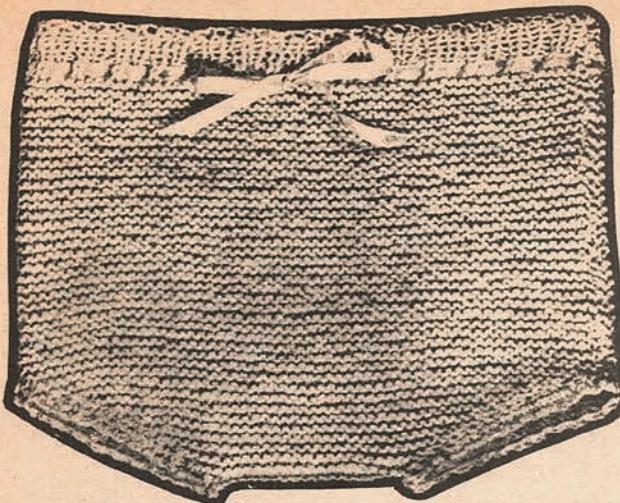
Knitted Drawers

down the front with the same little edging of 2 chain, 1 double, spacing the stitches nicely, turn the corner at the bottom, work along the lower edge of the jacket, and up the second front; join to the 1st stitch and break off the wool. Run in the end. Run the ribbon through the 1st crocheted row of the neck and through the knitted holes of the wrists. The crocheted edging may be added to the wrists, if liked, but it is not necessary.

-:--:--:-

KNITTED PETTICOAT

This is a very practical little petticoat which slips on over the head and has no opening down the back. It is knitted throughout in garterstitch (every row knitted plain), so it is very easy to make. The model was made to suit a first-size outfit, but by knitting additional rows for the skirt and also for the body a larger garment may be made without any trouble, the width of the knitting accommodating itself to the growth of the child.

Three ounces of Saxony wool of either pink or blue and one ounce of white are required, with needles of a size to give seven stitches to the inch.

Cast on 92 stitches with the colored wool.

Knit 12 rows.

Join white wool, and knit 2 rows with this.

Knit 4 rows with the color.

Knit 2 rows with white.

Knit 4 rows with color.

Knit 2 rows with white.

Knit 4 rows with color.

Knit 2 rows with white and break off the white wool.

Knit 70 rows with color which will bring the work to the waist.

Join the white wool, -:- knit 2, knit 2 together; repeat from -:- to the end of the row.

There should be 69 stitches on the needle.

104. Knit plain.

105. Knit 1, -:- make 1 stitch by putting the wool around the needle, knit 2 together; repeat from -:- to the end of the row.

106. Knit plain, break off the white wool.

107. With the colored wool knit 6, knit 2 together; repeat to the end of the row and knit the last 5 stitches. There will now be 61 stitches on the needle for the bodice.

Knit 45 plain rows.

153. Knit 12, -:- make 1, knit 2 together; repeat from -:- 18 times, knit 11.

Knit 2 rows plain.

156. Knit 15, bind off 31, knit to the end of the row

There will be 15 stitches left for each shoulder.

157. Knit 12, make 1 stitch, knit 2 together, knit 1, turn.

Knit 3 rows plain upon these 15 stitches.

Repeat the last 4 rows 4 times.

Work one more row as the 157th row and break off the wool.

Leave these stitches alone for the present and join to the other side of the neck, knit 1, knit 2 together, make 1, knit to the end of the row.

Knit 3 plain rows.

5. Knit 1, knit 2 together, make 1, knit plain to the end of the row

Repeat the last 4 rows 4 times.

22. Knit 15, cast on 31, knit the 15 stitches of the other · shoulder, 61 stitches in the row.

Knit 2 rows plain.

25. Knit 12 -:- make 1, knit 2 together; repeat from -:- 18 times, knit 11.

Knit 46 rows.

72. -:- Knit 7, increase 1 (by knitting the back of the stitch as well as the front) repeat from -:- knit the last 5 stitches. There should be 69 stitches in the row.

Join the white and knit 2 plain rows.

75. Knit 1, -:- make 1, knit 2 together; repeat from -:- to the end of the row.

76. Knit plain. Break off the white wool.

77. With the colored wool knit 3, widen 1 stitch, repeat to the end of the row. There will be 92 stitches on the needle.

Knit 69 plain rows.

Join the white and knit 2 plain rows.

Knit 4 rows with color.

Knit 2 rows with white.

Knit 4 rows with color.

Knit 2 rows with white.

Knit 4 rows with color.

Knit 2 rows with white and break off the white wool.

Knit 12 rows with color and bind off loosely.

Sew up the sides of the petticoat very carefully, leaving space for the armholes.

With the white wool, work the following crocheted edging around the sleeves; 1 double in the 1st stitch, -:- chain 2, miss 2 rows of the knitting, 1 double in the next stitch; repeat from -:- all around, join neatly, break off the wool and run it in.

Work a similar edging around the neck of the petticoat.

Run ribbon through the holes around the neck and the waist and tie in pretty bows.
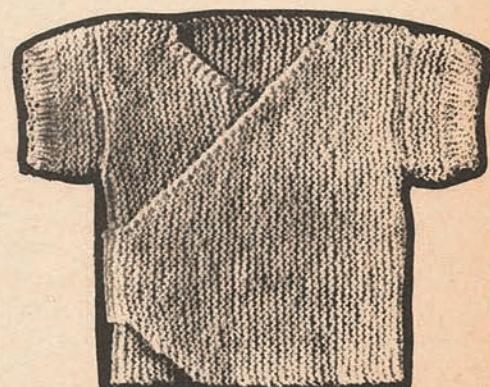
Knitted Shirt

(continued)

KNITTED SHIRT

This dainty little shirt is esigned for a young baby, being easy to slip on and off, and giving warmth just where it is required. It is knitted throughout in garter-stitch (every row plain), as this is particularly elastic and will give to every movement of the tiny body.

One and one-half ounces of Saxony wool and needles that will give seven stitches to the inch are required.

Cast on 4 stitches and knit 1 row.

2. Knit to within 2 stitches of the end of the row, knit first the front and then the back of the next stitch, thus increasing 1 stitch, knit the last stitch as usual.

Repeat this row 9 times. There will be 14 stitches on the needle.

Knit 20 rows plain.

32. Same as the 2d row. Repeat this row 20 times. There will be 35 stitches.

53. Knit plain.

54. Same as the 2d row.

Repeat the last two rows 16 times. There will be 52 stitches.

87. Knit plain.

88. Knit plain, cast on 2 stitches at the end of the row.

Knit 20 plain rows for the shoulder on the 54 stitches.

109. Bind off 20 for the armhole, knit to the end of the row.

110. Knit to within 2 stitches of the end of the row, knit these together.

111. Knit 4, bind off 14, knit to the end of the row.

112. Knit 15, cast on 14, knit to the end of the row and widen 1 in the last stitch.

113. Knit plain.

114. Knit plain, cast on 20 at the end of the row.

Knit 80 rows.

195. Bind off 20, knit to the end of the row.

196. Knit plain, knit the last 2 stitches together.

197. Knit plain.

198. Knit plain, widen 1 at the end of the row.

199. Knit plain.

200. Knit plain, cast on 20 at the end of the row.

221. Bind off 2, knit to the end of the row.

222. Work to within 3 stitches of the end of the row, knit 2 together, knit 1.

223. Knit plain.

Repeat these 2 rows until 35 stitches remain.

Then narrow at the end of every row until 14 stitches remain.

Knit 20 rows on these 14 stitches.

Narrow at the end of every row until 4 stitches remain and bind off.

For the sleeve, cast on 44 stitches and knit 6 rows of fine ribbing, 1 plain, 1 purl.

Knit 8 rows plain.

Then work 4 rows plain, knitting the last 2 stitches of each row together. There will be 40 stitches left. Bind off.

Sew the front shoulders to the back, matching the ridges of the knitting. Overcast the little under-arm-opening to strengthen it. Sew in the sleeves. Run in all loose ends. Divide the ribbon in half and sew one piece to each little flap. One flap will pass through the opening under the arm from the inside and the two ends of ribbon can then be tied together at the back to keep the vest in position.

KNITTED DRAWERS

One and one-half ounces of Saxony wool are required.

The stitches should measure seven to the inch.

Cast on 60 stitches.

1. Knit 1, purl 1; repeat to the end of the row.

Repeat this row 5 times.

7. Knit 1, -:- make 1 by putting the wool around the needle, knit 2 together, repeat from -:- to the end of the row, and knit the last stitch plain.

Knit 60 rows plain.

68. Knit 2 together, knit plain to within 2 stitches of the end of the row, knit these together.

Repeat this row until 20 stitches remain.

Next row. Knit 1, knit the front of the next stitch and then the back, thus increasing 1 stitch, knit to within 2 stitches of the end of the row, increase 1 in the next stitch, knit 1.

Repeat this row until there are 60 stitches on the needle.

Knit 60 rows plain.

Next row. Same as the 7th row.

Knit 6 rows of fine ribbing as at the beginning of the garment and bind off loosely.

Sew up the side seams of the garment, matching the ridges and the ribbing neatly. Then trim the leg-openings with the following edging:

One double in the 1st stitch, -:- chain 2, miss 1 stitch, 1 double in the next stitch; repeat from -:- to the end of the round. Join neatly to the 1st stitch, break off the wool and run in the end.

Run the ribbon through the holes at the waist and the garment is ready for wear.

GUEST-ROOM TOWEL
Continued from page 49

61. Three spaces, 16 trebles, (1 space, 4 trebles) twice, 2 spaces, 7 trebles, 8 spaces, turn.

62. Eight spaces, 13 trebles, 3 spaces, 19 trebles, 3 spaces, turn.

63. Four spaces, 10 trebles, 1 space, 13 trebles, 1 space, 7 trebles, 9 spaces, turn.

64. Thirteen spaces, 4 trebles, 1 space, 4 trebles, 8 spaces, turn.

Repeat from 2d row, making three patterns in all; the number of spaces at beginning and end, and between patterns, may be increased or decreased to make the insertion conform to the width of the towel.

The insertion for the other end is entirely of spaces. Beginning with a chain of 20 stitches, make a treble in 8th stitch, 4 more spaces on chain, turn and work 5 spaces in each row, back and forth until you have requisite length. If you prefer this to the plain spaces, some simple little design may be introduced, say 4 trebles over 3d space, every other row.

Completed the towel is forty in-ches in length, the insertion set above a two-inch hem.

Continued from page 39

brown center, brown, red and two small blue posies. The cord handles are wound with brown yarn and sewed securely in place on the outside of the turnover. Any desired color may be used; and the decoration is very easily applied to table-covers, portieres, pillows, or anything for which one wishes to employ similar materials.

Continued from page 30

25. Shell of 7 roll-stitches (over 20 times) in top of spoke, where 5 chain was fastened, fasten in top of next spoke; repeat across neck, fastening last shell in top of 1st treble of 22d row; miss 4 trebles, shell in next, miss 4 trebles, fasten in next; repeat across front, fastening last shell where 1st started.

26. Chain 3, fasten between 2 roll-stitches, repeat around shell, chain 3, fasten in double between shells; repeat around bonnet.

Baby's Carriage Robe

Pique, baskkt-cloth, or any material that is liked, may be used for this attractive carriage robe, which has a turnover of about four inches, to which the border is added. For the latter, use crochet-cord, or No. 15 crochet-thread. Make a chain of 44 stitches., turn.

1. A treble in 8th stitch, (chain 2, miss 2, a treble in next, forming a space) 12 times, turn.

2. Five spaces (chain 5, treble in next treble, for 1st space) 10 trebles, 2 spaces, 4 trebles, 1 space, 4 trebles, turn.

3. Chain 10, miss 7 stitches of chain, 3 trebles in 3 stitches and treble in last treble of preceding row 1 space, 4 trebles, 2 spaces, -:- 16 trebles, 4 spaces, turn.

4. Three spaces, 22 trebles, -:- 2 spaces, 4 trebles, 1 space, 4 trebles, last 3 in loop of turning chain of last row, turn.

5. Like 3d to -:- 10 trebles, 2 spaces, 10 trebles, 3 spaces, turn.

6. (Three spaces, 10 trebles twice, like 4th row from -:-.

7. Like 3d to -:-, 10 trebles, 3 spaces, 10 trebles, 4 spaces, turn.

8. Five spaces, 10 trebles, 3 spaces, 10 trebles, like 4th from -:-

9. Like 3d to -:-, 10 trebles, 3 spaces, 10 trebles, 6 spaces, turn.

10. Like 8th, ending with 4 trebles over space of last row.

11. Chain 4, miss next 2 trebles, treble in treble, 1 space, 4 trebles, 2 spaces, -:-, and continue like 7th from -:-

12. Like 6th, ending with 4 trebles over space.

13. Like 11th to -:-, like 5th from -:-.

14. Same as 4th row, ending with 4 trebles over space.

15. Like 11th to -:-, like 3d from -:-.

16. Like 2d row.

17. Thirteen spaces.

Repeat from 2d row twice more, which will make three patterns of the lace. If a wider robe is wanted, an extra pattern may be added by repeating from the 2d row three times. Then continue with the center.

50. Two spaces, 4 trebles, 10 spaces.

51. Eight spaces, 10 trebles, 2 spaces..

52. Four spaces, 10 trebles, 6 spaces,

53. Two spaces, 4 trebles, 2 spaces, 7 trebles, 6 spaces.

54. Five spaces, 19 trebles, 2 spaces, 55,56,57,58. Like 53d, 52d, 51st and 50th rows.

59, 60. Like 17th row.

61. Three spaces, 10 trebles, 1 space, 10 trebles, 3 spaces.

62. Two spaces, 7 trebles, 1 space, 10 trebles, 1 space, 7 trebles, 2 spaces.

63, 64, 65. Two spaces, 4 trebles, (3 spaces, 4 trebles) twice, 2 spaces.

67. Two spaces, 28 trebles, 2 spaces.

68. Two spaces, 4 trebles, 7 spaces, 4 trebles, 2 spaces.

69, 70. Thirteen spaces.

71. Like 50th row.

72. Seven spaces, 13 trebles, 2 spaces.

73. Five spaces, 10 trebles, 5 spaces.

74. Three spaces, 10 trebles, 1 space, 7 trebles, 4 spaces.

75. Four spaces, 4 trebles, 4 spaces, 7 trebles, 2 spaces.

76, 77, 78, 79, 80, 81. Like 74th to 69th row.

82 to 90. Same as 61st to 69th row.

Now repeat the patterns of lace from 2d row, ending with one row of spaces as you began. Sew the border evenly to the robe, then do the row of spaces across end of lace and continue it entirely around the robe, working into the edge of hem and missing a space of 2 chain between the trebles.

Edge: Make 2 trebles, picot of 5 chain, 2 trebles, all in same space, chain 5, miss 1 space, fasten with a double in next, chain 5, miss 1 space; repeat. Finish with a bow of ribbon.

MEXICAN DRAWNWORK

outer corner space, pass across center of space, knot two strands together four times, cross center of next space, -:- knot next eight strands together at center, and continue from -:- to opposite corner, crossing this as before, and fastening the thread at the outer edge of space; starting at the other side of same space, work as directed until the first row of the border is done. Now, beginning at side of corner, about one-eighth inch below the first thread, cross this thread at center, knot the strands one-eighth inch above the first thread, dividing the groups by taking a strand of the second group with the first strand of the third group with the remaining strand of the second, and so on, cross the center of space, knot the first cluster in three groups below the center knotting, the next cluster at center, the next same as first, above center, and repeat.

The third row is worked in the same way, starting at side of corner above the first thread, crossing the center of space and preceding threads, knotting the strands, dividing the groups as before, below the first thread, cross center of space, knot the first cluster in three groups above center, the next at center, the next below center, and repeat. The fourth row is practically like the second, starting at same distance from preceding thread at side of corner, knotting the first and third clusters four times, dividing the groups, the second at center, as usual. The fifth row is similar, starting at corner above preceding thread, and the sixth and seventh rows knot each strand throughout, save those of the alternate clusters,

which have the woven figures; knot these at center.

For the corner design, fasten in at side of second open space, cross the center, knot the strands into four groups, and cross the inner corner space. The work is done precisely as described, and clearly shown by the detail. For the sixth and seventh rows an extra thread is fastened at the corner of the space, and carried across diagonally, knotting each strand, crossing the inner space and fastening at corner.

Having completed this portion of the work we are ready for the weaving of the figures. Beginning with the first space - which should have an extra thread fastened in and carried diagonally across the corner - knot all threads together at the center, and weave around six or seven times, over and under each thread in turn, forming a compact little circle about one-fourth inch in diameter; leave a tiny space and knot each thread all around. Over four threads weave back and forth closely for three-sixteenths of an inch, letting the work spread slightly in order not to draw the threads in; pass back through the woven "spoke" and weave over the next four threads in the same way, repeating until you have seven spokes. Having finished the last do not return to center, but knot each thread all around. About one-eighth inch outside this knot each thread again, and over each thread and this knotting - thread weave a tiny point or "saw-tooth", passing back and forth two or three times, or as required to fill the space between threads. The inner corner space is filled in precisely the same way, and the remaining two spaces also until the spokes are completed; then over

the last two threads of the seventh spoke and first two of the next, or first spoke, weave back and forth seven or eight times, drop a thread each side and weave over two threads the same way, pass back through the weaving and repeat between each two spokes.

A similar figure is woven around the center of alternate clusters; all threads having been knotted closely at center, knot each thread and each two strands all around. Weave the spokes, as before, then knot the circle, each thread and group of strands, pass out about one-eighth inch and knot another circle, taking each strand and thread.

Mexican drawnwork is simple and fascinating to do, once one has mastered the first principles of the art, and this is easily accomplished by the interested worker. Detailed instructions are not then needed, as most designs are readily followed from a clear illustration; the technique does not vary. After the threads are cut and drawn the work is stretched in an embroidery-hoop or frame; or basted upon very stiff wrapping-paper or enamel-cloth, pasteboard or other firm material. For rather large articles, however, the frame is preferable, and this may easily be home-made; although a regular embroidery-frame is not expensive, and is useful for other crafts of the needle than drawnwork. A very satisfactory frame can be made by wrapping an ordinary slate-frame or any flat frame with strips of old muslin or cotton to which the work is attached by sewing. Or the frame may be of stiff pasteboard, two or three thicknesses glued together, if necessary, and wound as suggested.

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treble in next, and repeat from -:-, joining last 7 chain to top of 3 chain.

4. Slip-stitch to center of 7 chain, -:- chain 3, fasten in a double (or buttonhole-stitch) at edge of linen, chain 3, fasten in next 7 chain, chain 3, miss 4 doubles, fasten, and repeat.

For the outer edge:

1. Fasten thread in 1st picot of medallion between points, chain 6, miss 1 picot, fasten in next 2 taken

together, chain 6, miss 1, fasten in next, a double also in 1st picot of next medallion, chain 6 miss 1 picot, a double in next 2 taken together, chain 6, miss 1, fasten with a double in next, chain 6, a treble under stem, chain 6, fasten in picot of next or upper medallion, miss 1 picot, (chain 6, fasten in next) twice, chain 6, miss 1 picot, fasten in next, chain 6, a treble under stem, chain 6, a double in 1st picot of next medallion, chain 6, miss 1, a double in next 2 picots together, chain 6, miss 1, a

double in next, and in 1st picot of medallion between scallops; repeat around.

2. Make 9 doubles under 6 chain, 5 doubles under next, chain 6, catch back in 5th of 9 doubles, turn, 5 doubles, picot of 5 chain and 5 doubles under chain last made, 4 doubles under unfilled chain; repeat around and fasten off neatly. This border may be used for an embroidered centerpiece with excellent effect.

Mrs. Sarah Hale

FOR THE BONNET.—Using same material as for coat:

Cast on 74 stitches.

1. Knit 2, * purl 10, knit 2, repeat from * to the end of the row.

2. Purl 2, * make 1, knit 3, slip 1, knit 1, pass the slipped stitch over, knit 2 together, knit 3, make 1, purl 2; repeat from * to the end of the row.

3. Same as the 1st row.

4. Purl 2, * knit 1, make 1, knit 2, slip 1, knit 1, pass the slipped stitch over, knit 2 together, knit 2, make 1, knit 1, purl 2; repeat from * to the end of the row.

5. Same as the 1st row.

6. Purl 2, * knit 1, make 1, knit 1, slip 1, knit 1, pass the slipped stitch over, knit 2, together, knit 1, make 1, knit 2, purl 2; repeat from * to the end of the row.

7. Same as the 1st row.

8. Purl 2, * knit 3, make 1, slip 1, knit 1, pass the slipped stitch over, knit 2 together, make 1, knit 3, purl 2; repeat from * to the end of the row.

9. Same as the 1st row.

Repeat the last 8 rows once.

18. Purl, increase 1 stitch at the end of the row by working first the front and then the back of the stitch.

19. Plain, increase 1 stitch at the end of the row.

20. Purl. increase 1 stitch at the end of the row.

21. Plain, 77 stitches.

22. Knit 2, * purl 3, knit 2; repeat from * to the end of the row.

23. Purl 2, * make 1, slip 1, knit 2 together, pass the slipped stitch over, make 1, purl 2; repeat from * to the end of the row.

24. Knit 2, * purl 3, knit 2; repeat from * to the end of the row.

25. Purl 2, * knit 3, purl 2; repeat from * to the end of the row.

26. Same as the 24th row.

Repeat the last 4 rows 9 times.

63. Purl 2, make 1, slip 1, knit 2 together, pass the slipped stitch over, make 1, purl 1, turn; knit 1, purl 3, knit 2.

Continue to work on these 6 edge-stitches until 4 complete patterns have been worked upon them, then bind them off.

Join again to the point at which the division was made, and bind off 24 stitches. Work in the pattern to the end of the row.

Next row. Bind off 30, and work upon the remaining stitches in the pattern.

Continue to work in the pattern upon these 17 center stitches until 6 complete patterns have been worked upon them, and bind off.

Sew the strip worked upon the 6 edge-stitches to the bottom of the piece worked upon the 17 stitches. Then sew the other bound-off stitches at each side to the side of this same back piece. Turn back the flap which was worked in the other pattern and fix it in position. Tighten the back of the bonnet with a row of crochet worked as follows: One double in the 1st stitch, chain 2, miss a little space, 1 double in the next stitch, work alternately 2 chain and 1 double to the end of the row. Break off the wool and fasten. Trim with rosettes, and add strings to tie.

Baby's Knitted Bootee
By EUGENIA R. PINKNEY
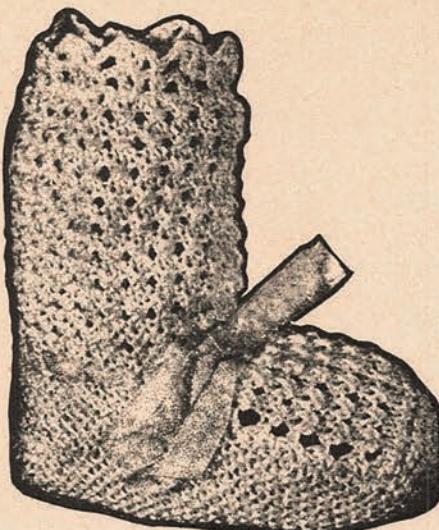
Baby's Knitted Bootee

This is a very pretty bootee for summer-wear, and is quickly and easily made. The materials required are two balls of No.5 perle crochet-cotton, white, four steel knitting-needles, size 13, a steel crochet-hook, No.1, or a size that will carry the thread easily and smoothly, and three-fourths yard of narrow ribbon, pink or blue, or white, if preferred. The touch of color is pretty, however; and if liked, the crocheted edge at top of bootee may be done in crochet-silk or perle cotton matching the ribbon.

Cast 48 stitches on one needle for the bottom of the sole.

1. Knit plain; after this the 1st stitch of every row should be slipped.

2. Knit 2, increase or widen 1 (by picking up a thread and knitting it), knit 21, widen, knit 2, widen, knit 21, widen, knit 2.

3. Knit 52.

4. (Knit 2, widen, knit 23, widen) twice, knit 2.

5. Knit 56.

6. (Knit 2, widen, knit 25, widen) twice, knit 2.

7. Knit 60.

8. (Knit 2, widen, knit 27, widen) twice, knit 2.

9. Knit 64.

10. Knit 31, widen, knit 2, widen, knit 31.

11. Knit 66.

12. Knit 32, widen, knit 2, widen, knit 32.

13. Knit 68.

14. Knit 33, widen, knit 2, widen, knit 33.

15. Knit 70.

16. Knit 34, widen, knit 2, widen, knit 34.

17. to 22. Knit 72. This completes the sole.

For the instep:

1. Knit 44, turn, leaving 28 stitches without knitting.

2. Knit 15, taking in 1 of the side stitches at the end of this and every successive instep row.

3. Purl.

4. Knit 1, knit 2 together to the end.

5. Knit 1, pick up a stitch between needles and knit it to end of row.

Repeat the last 4 rows, alternately, six times, which will give you seven rows of holes across the instep. After the last of these rows knit plain 14 stitches to end of needle.

For the line of holes through which to run the ribbon at the ankle: Slip 1, then over and knit 2 together, ending with over and knit 1, thus giving an extra stitch for the pattern of the leg; knit plain the 45 stitches.

For the leg:

1. Knit plain.

2. Purl.

3. Knit 1, knit 2 together to end.

4. Knit 1, pick up a stitch and knit it to end.

Repeat these 4 rows alternately eight times. Bind off loosely. Fold the bootee together, wrong side out, and make a neat join up the middle of the sole and back of leg.

For the little crocheted edge:

1. Work 1 dc in the seam at back of leg, -:- ch 2, miss 2, a tr in next, ch 2, a tr in same place, ch 2, miss 2, a dc in next, repeat from -:- around, joining last chain with a dc in dc.

2. Ch 2, a tr under 2 ch between the 2 tr, ch 2, a tr in same place, ch 2, a dc in dc; repeat around, join and fasten off neatly.

Make the other bootee to correspond. Saxony or any fine yarn may be used instead of the perle cotton, if desired.

The Peasant Smock

By LILLIAN LOCKE

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Dresses fashioned on the lines of the peasant smock have been gaining in popularity for the past few years, both for children and adults. One reason for this is doubtless the fact that many of them are real works of art which are not dated by the fashion of any given year. Another reason is that, while the idea is always practically the same, there is such a wide opportunity for variation in material, in color-schemes and designs of decoration, that no two dresses need ever look quite the same. For the woman who loves playing with color and design, the work holds real fascination and is at the same time so simple that anyone with some ability to sew or embroider need not fear to undertake it.

The true peasant dress is always quite simply cut and requires no pattern. Take one full width of the material for the front and another for the back of the dress. These should each be in full length of the dress plus the desired width of hem. Use the center front length. Be sure to straighten material at the ends along a crosswise thread before cutting. Another full width of material is needed for the sleeves. To get the length for this piece measure from the neck over the tip of the shoulder down the arm to the length desired for the sleeve. Split the sleeve piece in two along the center lengthwise thread. This gives you two pieces for sleeves.

Close the sleeve seam and the underarm seams of the dress, leaving each open about twelve inches from the top to form the armscye. Join one open edge of the sleeve to the front open edge of the dress and the other to the back. For children, this armscye will be somewhat less, but a rather deep easy armscye is always desirable. The pieces, when joined, will resemble the layout in Figure 1, and the dress is ready for smocking.

Smocking is really no more than a method of embroidering on plaiting, shirring or gathering. The richest effect is secured when there is enough fulness to allow for plaiting the foundation for the stitches.
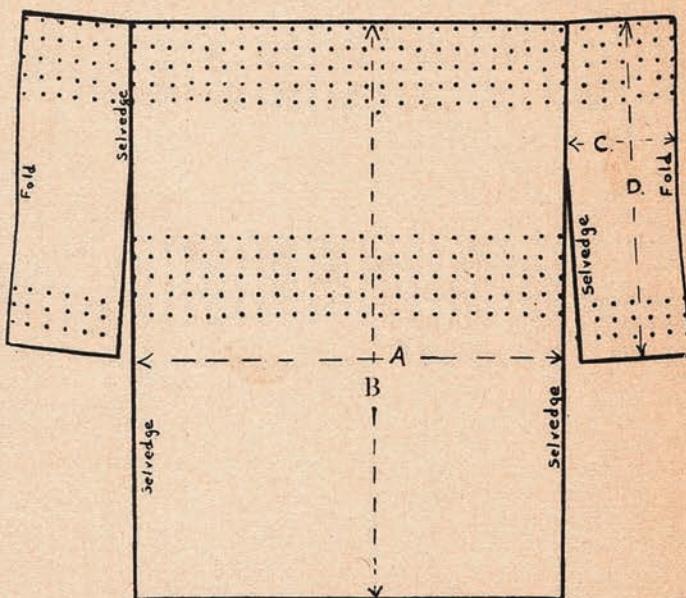
Figure 1.   Layout of Dress
A. Full Width of Material   B. Full Length of Dress and Hem
C. One Fourth Full Width of Material   D. Desired Length of Sleeve

Smocking may be used in any dress where allowance has been made for extra fulness. When making extra allowance for smocking in a pattern where there is none, one should remember that very full smocking requires an addition from two and a half to three times the original amount of material.

The first step in the work is to gather in the fulness to the desired size. This may be done in several ways. The most interesting is to gather it up in small plaits, see Figure 3. To accomplish this it is necessary that the shirring-threads should be in parallel rows, and the
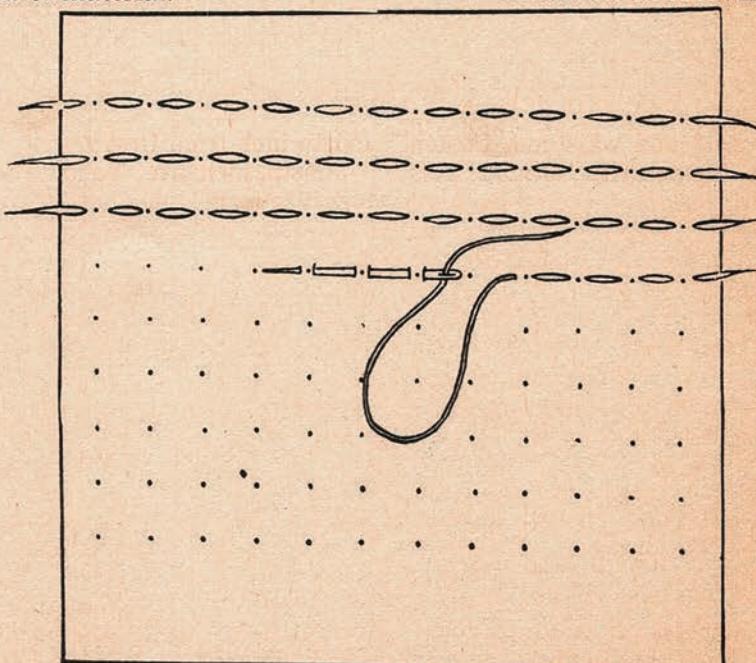
Figure 2.   Marking and Shirring
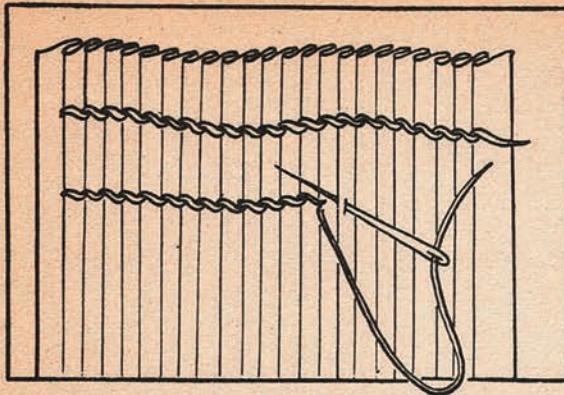
Figure 3. Outline-Stitch
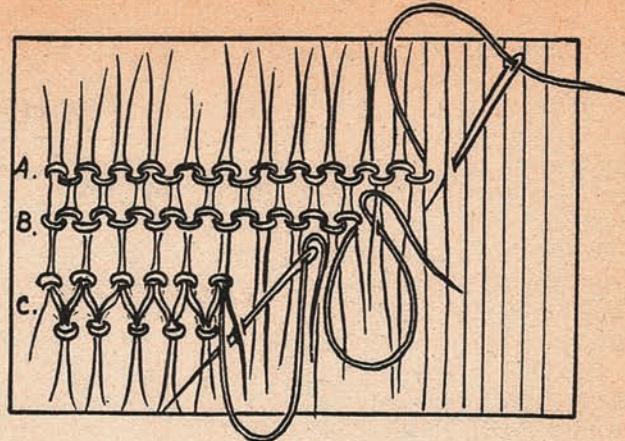
Figure 4

A. Cable-Stitch   B. Reverse of Cable-Stitch
C. One-Step Cable-Stitch

stitches of even length and falling directly under each other. With striped, checked, or dotted materials this is easy, but with plain material a guide of dots similar to those shown in Figures 1 & 2 will prove helpful.

In most of the peasant dresses the smocking forms a round yolk at the neck, and appears again at the wrist. It may be applied at the waistline, or not, as desired; see Figure 1. If smocking is not used at the waistline a string-belt of the material should be used instead. The width of the band of dots will be determined by the desired width of yoke, cuffs and waistband and should be in pleasing proportion to the rest of the dress.

Next, run all shirring-threads, using a long and short running-stitch, see Figure 2. Use a fairly strong thread so there will be no danger of breaking after the work is commenced. This thread is removed after the smocking is finished.

When the threads are all in, put the dress on the figure and begin drawing up the material to fit at neck, wrists and waistline. Fasten threads temporarily around pins until sure that no more adjustment is necessary, then fasten the ends securely so there will be no danger of pulling out.

The neck may be finished with a narrow binding of the material. Be careful to distribute the fullness evenly as the binding is being placed. The edge of the cuff should be rolled and whipped, and the hem at the lower edge of the skirt put in by hand. The dress is now finished except for the smocking. In all there are just four new stitches to learn, see Figures 3-4-5. The rest is a matter of choosing pleasing color-schemes in embroidery-threads, and of making interesting combinations of these four stitches. For
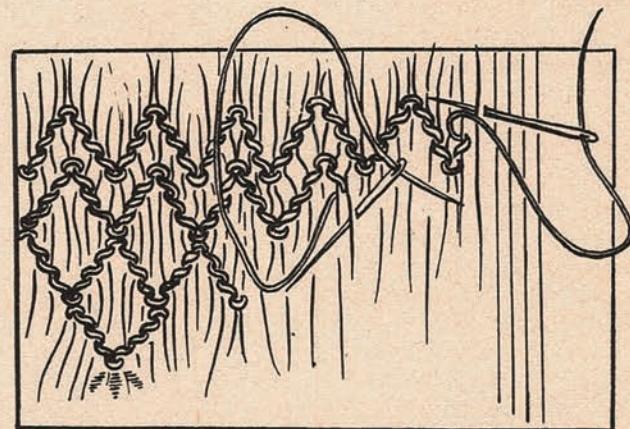
Figure 5. Wave-Stitch

instance, on a tan dress one may use light brown, green and yellow threads in the following manner:

1st row: Brown - Cable-stitch.
2nd row: Green - Cable-stitch, one fourth inch from first row.
3rd row: Green - Reverse of cable-stitch, touching row above.
4th row: Brown - Cable-stitch, one fourth inch from first row.
5th-8th, inclusive, Yellow - Wave-stitch to form diamonds.
9th-12th, inclusive - Repetition of rows 1-4.

Method of Making Stitches. Use silk floss for work on silk and woolen materials, and two strands of soft strand cotton floss for work on cotton materials.

Figure 3 - Outline-Stitch. Work from left to right. Secure the end of the thread at the back of the second plait. Bring the needle through on the under side of the first plait. Pass the needle through the top of the next plait on the right, passing from right to left. Keep the thread below the needle. Draw stitch to desired length and take each succeeding stitch in the same manner, taking one stitch

in each plait, until you have returned to the starting-pit.

Figure 4-A-B - Cable-Stitch. Work from left to right and fasten thread as before. Take first stitch as if doing outline-stitch, but keep the thread above the needle as in A. Take the second stitch in the same manner, except this time, throw the thread below the needle while taking the stitch as in B. Continue to take a stitch in each plait alternating the position of the thread. One may obtain a pleasing effect by reversing the order of the stitches for the second row.

Figure 4-C - One-Step Cable. Fasten the thread on the wrong side and bring it through to the right in the first plait as before and work from left to right. Take a stitch through the second plait on a line with the first stitch, throwing the thread above the needle. Take the next stitch through the third plait on a line three-eighths inch lower than that for the two previous stitches. Throw the thread above the needle in taking this stitch. Take the fourth

Continued on following page

stitch through the next plait on a line with the third, throwing the thread below the needle. The fifth stitch goes through the next plait on a line with stitches one and two and the thread is thrown below the needle. Stitch six repeats stitch two and so on, with the thread thrown above the needle for two stitches and then below the needle for two.

Figure 5 - Wave-Stitch. This stitch is made in the same manner as the one-step cable, except, instead of dropping from three-eighths to a half inch in a single stitch, each stitch is only about one-eighth inch above or below its successor. In the wave-stitch one may drop three or four times, as desired, before reversing the relative position of thread and needle. Remember that while descending, the thread should always be above the needle when taking the stitch, and when ascending, the thread should be below the needle.

Diamond-Stitch. This is really not a different stitch, but the effect which is secured with either the one-step cable-stitch or the wave-stitch, when the second row of either is reverse of the first row. The first two rows in Figure 5 show a repetition of the wave-stitch, while the third row is the reverse of these and so forms a diamond.

Be careful in drawing your smocking-stitches that you do not pull them tighter than the foundation gathering stitch, or the dress will be too tight. Keep the plaits evenly distributed on the gathering-thread while working.

When the work is finished it should be steamed, as one would steam velvet, by placing a damp cloth over the upturned, flat surface of an iron and drawing the smocking back and forth over it, keeping the right side up, and moving it across the lines of stitches rather than parallel with them.

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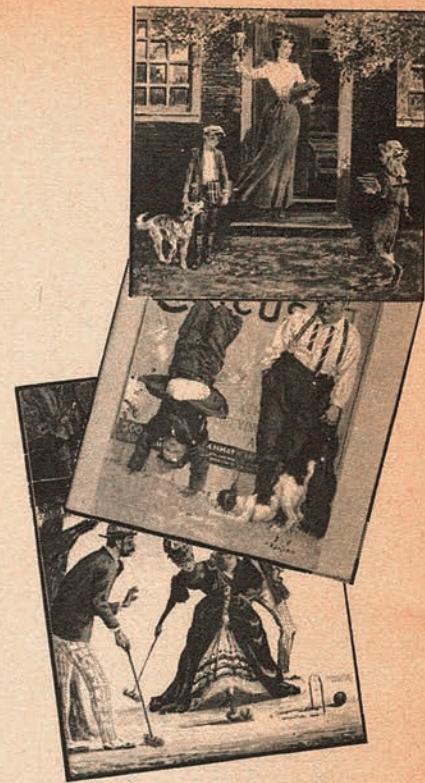
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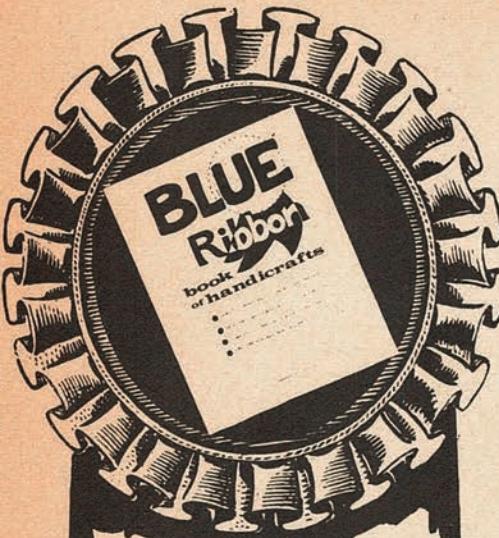
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